

# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
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## FOUR-MANUAL MOLLER FOR NEW YORK CHURCH

### LARGE ORGAN IS DESIGNED

Central Presbyterian, Where the Rev. Hugh Giles Is in Charge of the Music, Awards Contract for New Instrument.

The contract to build a large four-manual organ for the Central Presbyterian Church of New York City has been awarded to M. P. Möller, Inc. The Rev. Theodore Cuyler Speers is pastor of this prominent church and the Rev. Hugh Giles, B.D., M.S.M., an ordained minister and a nationally-known concert organist, is in charge of the music.

The resources of the new organ are shown by the following stop specification:

#### GREAT ORGAN.

(Unenclosed.)

Quintaton, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Spitzflöte, 4 ft., 61 pipes.  
Octave Quint, 2½ ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Furniture, 3-5 rks., 286 pipes.  
Cymbals, 3 rks., 183 pipes.  
Tremolo.

#### SWELL ORGAN.

Flute Conique, 16 ft., 12 pipes.  
Diapason, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Viole de Gamba, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 66 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 66 pipes.  
Principal, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Violina, 4 ft., 73 pipes.  
Twelfth, 2½ ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Plein Jeu, 5 rks., 305 pipes.  
Trumpet, 16 ft., 73 pipes.  
Trompette, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Tremolo.

#### CHOIR ORGAN.

Dulciana, 16 ft., 12 pipes.  
Geigen Principal, 8 ft., 73 pipes.  
Nachthorn, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Principal, 4 ft., 73 pipes.  
Koppelflöte, 4 ft., 73 pipes.  
Rohrnat, 2½ ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Terz, 1½ ft., 61 pipes.  
Sifflöte, 1 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Tremolo.

#### SOLO ORGAN.

Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
Solo Flute, 8 ft., 73 pipes.  
English Horn, 16 ft., 73 pipes.  
Harmonic Trumpet, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
English Horn, 8 ft., 61 notes.  
Clarion, 4 ft., 73 pipes.  
Tremolo.

#### ANTIPHONAL ORGAN.

(Played from Solo and Great, with separate groups of drawknobs.)

Spitzprincipal, 8 ft., 73 pipes.  
Hohlfloete, 8 ft., 73 pipes.  
Erzähler, 8 ft., 73 pipes.  
Principal, 4 ft., 73 pipes.  
Mixture, 2-3 rks., 148 pipes.  
Trompette, 8 ft., 73 pipes.  
Tremolo.

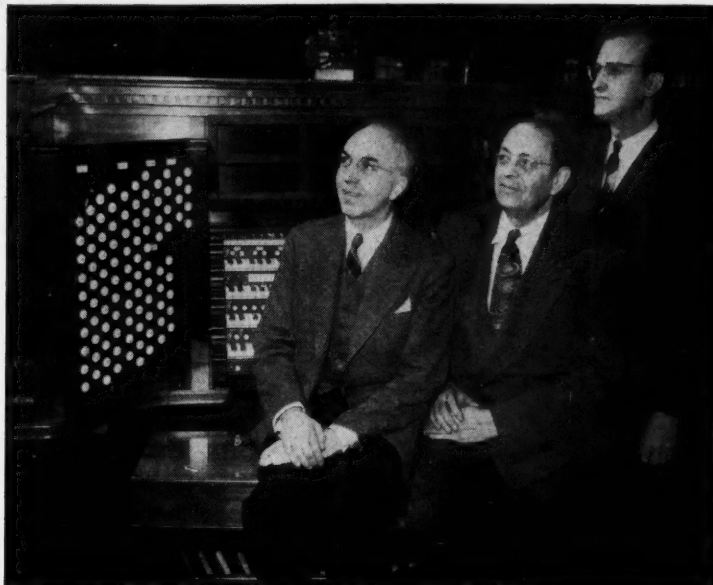
#### ANTIPHONAL PEDAL.

Spitzprincipal, 16 ft., 12 pipes.  
Erzähler, 16 ft., 12 pipes.  
Principal, 8 ft., 32 pipes.  
Super Octave, 4 ft., 12 pipes.  
Trompette, 8 ft., 32 notes.

#### PEDAL ORGAN.

Principal, 16 ft., 32 pipes.  
Violone, 16 ft., 32 pipes.  
Gemshorn (ext. Great), 16 ft., 12 pipes.  
Quintaton (from Great), 16 ft.  
Dulciana (from Choir), 16 ft.  
Flute Conique (from Swell), 16 ft.  
Quint, 10½ ft., 32 pipes.  
Principal, 8 ft., 32 pipes.  
Violoncello (ext. Violone), 8 ft., 12 pipes.  
Rohrflöte (from Swell), 8 ft.  
Quint, 5½ ft., 12 pipes.  
Choralbass, 4 ft., 32 pipes.  
Koppelflöte, 4 ft., 32 pipes.  
Mixture, 4 rks., 128 pipes.

## SALT LAKE CITY CONSOLE AND MEN WHO PLAY ON IT



THE NEW AEOLIAN-SKINNER console of the Tabernacle organ in Salt Lake City, Utah, is shown here, with the men who are regularly evoking music from it.

Reading from left to right are the regular organists, Alexander Schreiner and Frank W. Asper, and the assistant organist, Roy Darley.

Sesquialtera, 3 rks., 96 pipes.  
Trumpet (from Swell), 16 ft.  
English Horn (from Solo), 16 ft.  
Bombarde, 16 ft., 32 pipes.  
Bombarde, 8 ft., 12 pipes.  
Clarion, 4 ft., 12 pipes.

## VIRGIL FOX VISITS BAHAMAS AND PLAYS TO GREAT THROG

Virgil Fox, who has done more than his share among concert organists to stir up the United States from coast to coast, captured the Bahamas in an invasion from the air, according to the glowing accounts received from that winter resort region. After a recital in Miami, Fla., Mr. Fox flew to the Bahama Islands for the climax of a tour early in February. His recital, arranged by Mrs. Anne Archbold of Washington, D. C., and the Rev. W. G. Henshaw and given for the benefit of the Out Island Church Fund, was played Feb. 6 at Christ Church Cathedral in Nassau. The edifice was filled to overflowing with a congregation of several thousand people, including a number of the most distinguished residents of the Bahamas, besides thousands of others, both white and colored, the throng overflowing into the streets and adjoining gardens and halting traffic. Governor General and Lady Murphy of the Bahamas and Bishop Burton of Nassau were among the prominent persons who heard Mr. Fox. Afterward the governor general sent a message to Mr. Fox at the airport asking for a return engagement. The recital resulted in raising a fund of \$500. After a round of dinners and receptions preceding the performance and an ovation afterward Mr. Fox returned to New York.

The Nassau Daily Tribune closed an extended account of the evening with this interesting paragraph:

"And so we went home blessed by the Lord Bishop at the altar and by Virgil Fox at the organ. This is a recital we shall never forget and it told us that there is still hope for culture in Nassau when music can draw such a splendid audience."

## REGINALD F. LUNT BEGINS LANCASTER RECITAL SERIES

Reginald F. Lunt, organist and choir director of the First Presbyterian Church of Lancaster, Pa., gave the first in a series of organ recitals Jan. 23. The organ, which was recently installed, is a four-manual Aeolian-Skinner. Mr. Lunt's program was as follows: Fantasia in G minor, Telemann; "Rejoice! Beloved Christians," Bach; Fugue on Psalm 68, Hennie Schouten; Chorale in B minor, Franck; G minor Fugue, Dupré; "Chinese Boy and Bamboo Flute," Spencer; Toc-

cata from "Suite pour Organ," Durufle. The chancel choir of the church sang two anthems: "Adoramus Te," Palestrina, and "To Thee, the Lord of All," Carl F. Mueller.

Karg-Alert's "Mighty King of Miracles," for brass quartet, timpani and organ, and Brahms' "Song of Destiny," sung by the chancel and chapel choirs, were performed at a musical vesper service in February. On Feb. 21 Mr. Lunt conducted the Harrisburg Symphony Choir at a concert in the forum of the state capitol education building. Ruth ("Miss Pennsylvania") Douglas, coloratura soprano, was the soloist. The choir sang: "Emite Spiritum Tuum," Schuetky; "Salvation Is Created," Tschesnokoff; "The Love of God," Mozart; "Incline Your Ear," Martin; "A Sweeter Song," Van Denman Thompson; "I Hear America Singing," Eastham; "American Street Cries," Siegmeister; "Cotton Picking Song," Siegmeister; "In These Delightful Pleasant Groves," Purcell; "Ole Ark's a Moverin'," Cain; "Set Down, Servant," Shaw; "Cindy," Winstead; "Battle Hymn of the Republic," Ringwald; "Jealousy," Gade; "Clair de Lune" (women's voices), Debussy; "One World," O'Hara.

## MRS. PAUL M. FULCHER TAKEN BY DEATH IN MADISON, WIS.

Mrs. Paul M. Fulcher, organist of the First-University Methodist Church, Madison, Wis., and a member of the Wisconsin Chapter, A.G.O., died suddenly Jan. 18 at her home in Frost Woods.

Mrs. Fulcher was born in Nicholasville, Ky., and graduated from Transylvania College in Lexington, where she also studied at the Lexington College of Music and served as organist and choir director. She received her master's degree from the University of Kentucky, did graduate work at the University of Wisconsin, taught in William Woods College, Fulton, Mo., then returned to the University of Wisconsin, where she taught English until her marriage. She was formerly organist of Christ Presbyterian Church, Madison.

Mrs. Fulcher was active in university affairs. She had served as president of the University League and the American Association of University Women. She was a charter member of the Wisconsin Association of Church Musicians, which has set up a fund to establish the Louise Fulcher Memorial Music Library. This will be a public lending library.

Mrs. Fulcher is survived by her husband, Professor Paul M. Fulcher of the University of Wisconsin faculty, and a brother, Chester Dwyer, Mount Sterling, Ky.

## SALT LAKE CITY ORGAN COMPLETELY REBUILT

### HAS TOTAL OF 10,700 PIPES

World-Famous Instrument, Originally Dedicated in 1867, Modernized by Aeolian-Skinner—Stop List Presented.

The large organ in the Tabernacle of the Church of Jesus Christ of Latter-day Saints, Salt Lake City, Utah, one of the most famous organs in the world, has been completely rebuilt and its resources have been greatly augmented. The work was done by the Aeolian-Skinner Organ Company under the supervision of the company's president, G. Donald Harrison. This instrument has been heard for over eighty years by tourists from every part of the world and over the air since radio came into use. The daily recitals by its regular organists have attracted attention for more than half a century. It will now serve to thrill additional thousands.

The five-manual of 10,700 pipes is divided into eight sections. The positiv and choir are played from one manual and the solo and bombarde organs are controlled from one of the other manuals. On the manual which controls the solo and bombarde divisions the solo chests are enclosed and the bombarde chests are open. On the manual which controls the positiv and choir the positiv chests are open.

The Mormon Tabernacle is one of the largest auditoriums in the world and can seat about 8,000 people. It is 250 feet long, 150 wide and 80 feet high.

Building of the original organ was the work of Joseph Ridges. In Sydney, Australia, Mr. Ridges constructed a pipe organ and moved to Utah shortly afterward. Specimens of wood were sent from all over the state and it was found that the best wood was in Pine Valley, 300 miles south, and not far from Zion National Park. The heavy logs were hauled to Salt Lake City and at times there were as many as twenty large wagons, each drawn by three yokes of oxen. Another important article used in making the pipes was glue. This was made of hundreds of cattle hides as well as buffalo skins by boiling the strips in large pots over fires. At the time there was no railroad from the East, all transportation was by means of oxen, and many of the tools used in construction had to be dispensed with.

The organ was begun in January, 1866, and about 100 men were employed constantly until it was dedicated in October, 1867. It had two manuals and a pedal compass from CCC to D. The compass of the manuals was CC to ggg. The bellows were blown by four men; the action was tracker. Twenty-five thousand feet of lumber were used.

In 1885 the organ was remodeled and enlarged, this time to four manuals. In 1901 the W. W. Kimball Company installed a pneumatic action and again enlarged the instrument. In 1915 the Austin Organ Company was awarded a contract to enlarge it and install an electro-pneumatic action.

Several of the stops that were in the original organ are still in use. Especially notable are the 32-ft. open diapason in the front of the case, possibly the only round wood stop in the world. The original melodia, clarabella and gedeckt give a tone of great beauty which is enhanced by the marvelous acoustics of the building.

It was under John J. McClellan that the noon recitals which have become so famous were begun. These recitals are still being played every day in the year. During 1948 more than 235,000 people were present at Tabernacle recitals. The programs are of a dignified, classical type, usually including one hymn and a familiar melody.

Rebuilding of the organ has been under the general direction of Bishop Thorpe B. Isaacson of the presiding bishopric. Technical detail has been supervised by Alexander Schreiner and Frank W. Asper, the Tabernacle organists, and Leland Van Wagoner, Tabernacle organ tech-

nician. Henry Sieberg of the Aeolian-Skinner Company has been in charge of construction and Martin Carlson of the same company has directed the electrical installation. They have been assisted by Carmelo Fabrizio, also from Boston. Herbert Pratt did the final tuning and regulating.

Following are the tonal resources of the newly-completed organ:

## GREAT ORGAN.

Sub Principal, 16 ft., 61 pipes.  
Quintaten, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Spitzflöte, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Flute Harmonique, 8 ft., 61 pipes.  
Bell Gamba, 8 ft., 61 pipes.  
Grosse Quinte, 5 1/2 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Gemshorn, 4 ft., 61 pipes.  
Koppelflöte, 4 ft., 61 pipes.  
Gross Tierce, 3 1/2 ft., 61 pipes.  
Quinte, 2 1/2 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Tierce, 1 1/2 ft., 61 pipes.  
Septieme, 1 1/7 ft., 61 pipes.  
Full Mixture, 4 rks., 244 pipes.  
Fourniture, 244 pipes.  
Kleinmixture, 4 rks., 244 pipes.  
Acuta, 3 rks., 183 pipes.  
Chimes (Maas electronic).

## SWELL ORGAN.

Gemshorn, 16 ft., 68 pipes.  
Lieblich Gedeckt, 16 ft., 68 pipes.  
Claribel Flute, 8 ft., 68 pipes.  
Geigen Prinzipal, 8 ft., 68 pipes.  
Gedeckt, 8 ft., 68 pipes.  
Viole-de-Gambe, 8 ft., 68 pipes.  
Viole Celeste, 8 ft., 68 pipes.  
Orchestral Strings, 8 ft., 2 rks., 136 pipes.  
Sallcional, 8 ft., 68 pipes.  
Voix Celeste, 8 ft., 68 pipes.  
Flauto Dolce, 8 ft., 68 pipes.  
Flute Celeste, 8 ft., 56 pipes.  
Prestant, 4 ft., 68 pipes.  
Fugara, 4 ft., 68 pipes.  
Flauto Traverso, 4 ft., 61 pipes.  
Nazard, 2 1/2 ft., 61 pipes.  
Octavin, 2 ft., 61 pipes.  
Cornet, 3 rks., 183 pipes.  
Plein Jeu, 6 rks., 366 pipes.  
Cymbale, 4 rks., 244 pipes.  
Hautbois, 8 ft., 68 pipes.  
Vox Humana, 8 ft., 68 pipes.  
Contra Fagot, 32 ft., 61 pipes.  
Contra Trompette, 16 ft., 61 pipes.  
Trompette, 8 ft., 61 pipes.  
Harmonic Trumpet, 8 ft., 68 pipes.  
Quinte Trompette, 5 1/2 ft., 61 pipes.  
Clairon, 4 ft., 61 pipes.  
Tremulant.

## CHOIR ORGAN.

Gamba, 16 ft., 68 pipes.  
Principal, 8 ft., 68 pipes.  
Viola, 8 ft., 68 pipes.  
Viola Celeste, 8 ft., 68 pipes.  
Dulcet, 2 rks., 8 ft., 136 pipes.  
Kleine Erzähler, 2 rks., 8 ft., 124 pipes.  
Concert Flute, 8 ft., 68 pipes.  
Prestant, 4 ft., 68 pipes.  
Zauberflöte, 4 ft., 68 pipes.  
Gambette, 4 ft., 68 pipes.  
Piccolo Harmonique, 2 ft., 61 pipes.  
Carillon, 3 rks., 183 pipes.  
Rauschpfeife, 3 rks., 183 pipes.  
Dulzian, 16 ft., 61 pipes.  
Orchestral Oboe, 8 ft., 61 pipes.  
Cromorne, 8 ft., 61 pipes.  
Trompette, 8 ft., 61 pipes.  
Rohr Schalmel, 4 ft., 61 pipes.  
Harp, 8 ft., 61 bars.  
Celeste, 4 ft.

## POSITIV ORGAN (Unenclosed).

(On first manual.)

Rankett, 16 ft., 61 pipes.  
Cor de Nuit, 8 ft., 61 pipes.  
Quintade, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Nachthorn, 4 ft., 61 pipes.  
Nazard, 2 1/2 ft., 61 pipes.  
Principal, 2 ft., 61 pipes.  
Spillflöte, 2 ft., 61 pipes.  
Tierce, 1 1/2 ft., 61 pipes.  
Larigot, 1 1/7 ft., 61 pipes.  
Septerz, 2 rks., 1 1/7 ft., 98 pipes.  
Sifflöte, 1 ft., 61 pipes.  
Scharf, 3 rks., 183 pipes.  
Zimbel, 3 rks., 183 pipes.

## SOLO ORGAN (Enclosed).

Gamba, 8 ft., 68 pipes.  
Gamba Celeste, 8 ft., 68 pipes.  
Viole Celeste, 2 rks., 8 ft., 136 pipes.  
Flauto Mirabilis, 8 ft., 68 pipes.  
Concert Flute, 4 ft., 68 pipes.  
French Horn, 8 ft., 68 pipes.  
English Horn, 8 ft., 68 pipes.  
Corno di Bassetto, 8 ft., 68 pipes.  
Tuba, 8 ft., 68 pipes.  
Chimes (Maas).  
Harp and Celesta (Choir).

## BOMBARDE ORGAN (Unenclosed).

(On fourth manual.)

Diapason, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Grande Fourniture, 4 to 6 rks., 366 pipes.  
Grosse Cornet, 4 to 6 rks., 306 pipes.  
Bombarde, 16 ft., 61 pipes.  
Trompette Harmonique, 8 ft., 61 pipes.

Clairon Harmonique, 4 ft., 61 pipes.  
ANTIPHONAL ORGAN (Enclosed).

(On fifth manual.)

Diapason, 8 ft., 68 pipes.  
Gedeckt, 8 ft., 68 pipes.  
Salicional, 8 ft., 68 pipes.  
Voix Celeste, 8 ft., 68 pipes.  
Principal, 4 ft., 68 pipes.  
Kleinmixture, 3 rks., 183 pipes.  
Trompette, 8 ft., 68 pipes.  
Vox Humana, 8 ft., 68 pipes.

## PEDAL ORGAN.

Flute Ouverte, 32 ft., 12 pipes.  
Monte, 32 ft., 12 pipes.  
Contre Bourdon, 32 ft., 12 pipes.  
Flute Ouverte, 16 ft., 32 pipes.  
Principal (metal), 16 ft., 32 pipes.  
Contre Basse (wood), 16 ft., 32 pipes.  
Violone, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Gemshorn (Swell), 16 ft.  
Gamba (Choir), 16 ft.  
Lieblich Gedeckt (Swell), 16 ft.  
Grosse Quinte, 10 1/2 ft., 32 pipes.  
Principal, 8 ft., 32 pipes.  
Violoncello, 8 ft., 32 pipes.  
Spitzprincipal, 8 ft., 32 pipes.  
Flute Ouverte, 8 ft., 32 pipes.  
Flauto Dolce, 8 ft., 32 pipes.  
Gamba (Choir), 8 ft.  
Lieblich Gedeckt (Swell), 8 ft.  
Quinte, 5 1/2 ft., 32 pipes.  
Choral Bass, 4 ft., 32 pipes.  
Nachthorn, 4 ft., 32 pipes.  
Gamba (Choir), 4 ft.  
Lieblich Gedeckt (Swell), 4 ft.  
Blockflöte, 2 ft., 32 pipes.  
Grand Harmonics, 5 rks., 160 pipes.  
Full Mixture, 4 rks., 128 pipes.  
Cymbale, 4 rks., 128 pipes.  
Bombarde, 32 ft., 32 pipes.  
Contra Fagotto (Swell), 32 ft.  
Ophicleide, 16 ft., 32 pipes.  
Trombone, 16 ft., 32 pipes.  
Fagot (Swell), 16 ft.  
Dulzian (Choir), 16 ft.  
Posaune, 8 ft., 32 pipes.  
Trumpet, 8 ft., 32 pipes.  
Cromorne (Choir), 8 ft.  
Clairon, 4 ft., 32 pipes.  
Schalmel, 4 ft., 32 pipes.  
Kornett, 2 ft., 32 pipes.  
Chimes.

An interesting study may be made by comparing the specification of the present organ with the original instrument in the Tabernacle. The resources of the first organ were as follows:

## GREAT.

Principal, 4 ft.  
Fifteenth, 2 ft.  
Open Diapason, 8 ft.  
Stopped Diapason, 8 ft.  
Mixture, 3 rks.  
Flute Harmonic, 4 ft.  
Hohl Flöte, 8 ft.  
Flute a Cheminee, 8 ft.  
Dulciana, 8 ft.  
Twelfth, 2 1/2 ft.  
Trumpet, 8 ft.  
Bourdon, 16 ft.

## SWELL.

Clarabella, 8 ft.  
Principal, 4 ft.  
Clarabella Flute, 4 ft.  
Stopped Flute, 8 ft.  
Cornopean, 8 ft.  
Hautboy, 8 ft.  
Open Diapason, 8 ft.  
Stopped Diapason, 8 ft.  
Mixture, 2 rks.  
Bassoon, 16 ft.  
Bourdon, 16 ft.  
Piccolo, 2 ft.

## PEDAL.

Open Diapason, 16 ft.  
Dulciana, 16 ft.  
Principal, 8 ft.  
Bourdon, 16 ft.  
Great Open Diapason, 32 ft.

## MRS. HELEN BORNGESSER AT POSITION IN NEWTON, MASS.

Helen Borngesser, for the last two years organist of the Follen Community Church in Lexington, Mass., has been appointed to a similar position at the Central Congregational Church of Newton and began her work there Feb. 1. At this church she will play a modernized three-manual Hutchings organ of fifty-five stops, to which an echo organ was added recently by the Aeolian-Skinner Company.

Mrs. Borngesser is a pupil of Homer Whitford in organ, theory and choir training. She was previously organist of the Unitarian Church in Bedford, summer organist at the First Church, Congregational, in Cambridge, and director of youth choirs at the Hancock Congregational Church, Lexington, Mass.

## THE DIAPASON.

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## Miles

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## KILGEN ORGAN PLACED AT OUACHITA COLLEGE

### THREE-MANUAL IS FINISHED

Educational Institution at Arkadelphia, Ark., Has New Instrument in Its Auditorium — Stop Specifications Presented.

A three-manual organ built by the Kilgen Organ Company of St. Louis has been installed at Ouachita College, Arkadelphia, Ark. The instrument is placed in two chambers, one on each side of the stage of the auditorium, with the swell in one chamber and the great and choir combined under expression in the second chamber. Installation was supervised by the Tulsa office of the Kilgen Company. The stop specification of the organ is as follows:

#### GREAT ORGAN.

First Diapason, 8 ft., 61 pipes.  
Second Diapason, 8 ft., 61 pipes.  
Clavichord, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Tromba, 8 ft., 61 pipes.  
Chimes, 25 notes.  
Harp, 49 notes.

#### SWELL ORGAN.

Liebllich Gedeckt, 16 ft., 73 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Mixture, 3 rks., 183 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.

#### CHOIR ORGAN.

Open Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Chimes, 25 notes.  
Harp, 49 notes.  
Harp Celeste, 49 notes.

#### PEDAL ORGAN.

Resultant, 32 ft., 32 notes.  
Open Diapason, 16 ft., 32 pipes.

Bourdon, 16 ft., 32 pipes.  
Liebllich Gedeckt (from Swell), 16 ft., 32 notes.  
Octave (Open Diapason extended), 8 ft., 12 pipes.  
Flute (Bourdon extended), 8 ft., 12 pipes.  
Gedeckt (from Swell), 8 ft., 32 notes.  
Flute (Bourdon extended), 4 ft., 12 pipes.  
Trombone (Tromba extended), 16 ft., 12 pipes.

A five-horsepower Spencer Orgoblo provides the wind.

### DR. HEALEY WILLAN'S WORKS WILL BE FEATURED ON AIR

BMI Canada Limited, affiliate of Broadcast Music, Inc., has made an agreement with Dr. Healey Willan for performance of his Piano Concerto in C minor. Dr. Willan is professor of music and official organist of the University of Toronto and music preceptor of St. Mary Magdalene Church in Toronto. The concerto is the first major orchestral work by a Canadian to be taken over by an internationally affiliated publisher for publication or rental. BMI Canada will handle the work on a rental basis for the present. A request has already been received from Radio Italia for permission to perform the work in Rome. Plans are being made to give it a hearing on radio stations in the United States.

A full hour broadcast of Willan compositions is planned for March 9 as part of the CBS Wednesday night program. Geoffrey Waddington is to conduct the performance of the Symphony No. 1, the Coronation March and the Fugue from the "Brebeuf Pageant."

Dr. Willan also has assigned the performing rights to over 300 compositions to the radio company.

CHARLES H. DEMOREST is leaving Chicago after many years of activity as an organist and teacher to become connected with the Wilking Music Studios of Indianapolis, Ind. In the Indiana city he will have a large class in organ and in instruction on the Hammond electronic organ. Mr. Demorest has resigned his position at the First Church of Christ, Scientist, Evanston, after eleven years in that church and leaves the Chicago Musical College after being on its faculty for twenty-five years.

## GALAXY'S

*New simple, jubilant anthem*

### EASTER MORNING

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An Easter Alleluia..... T. Tertius Noble  
Easter Bells Are Ringing..... Robert Elmore  
Let All the Multitudes of Light..... Claude Means  
Rejoice, O Earthborn Sons of Men..... Morten J. Luvaas  
Thou Art the Way..... Carl F. Mueller  
Triumph (with Baritone Solo)..... Alan Floyd

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Preparation the builder will make for chimes is calculated to enable the organist to ring the Schulmerich bells in the tower of the church.

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2. Hohl Flöte, 8 ft., 68 pipes.
3. Gemshorn, 8 ft., 68 pipes.
4. Principal, 4 ft., 68 pipes.
5. Flute d'Amour, 4 ft., 68 pipes.
6. Twelfth, 2½ ft., 61 pipes.
7. Fifteenth, 2 ft., 61 pipes.

## Chimes (prepared for).

## SWELL ORGAN.

8. Geigen Principal, 8 ft., 68 pipes.
9. Stopped Diapason, 8 ft., 68 pipes.
10. Viola da Gamba, 8 ft., 68 pipes.
11. Voix Celeste (GG), 8 ft., 61 pipes.
12. Aeoline, 8 ft., 68 pipes.
13. Octave, 4 ft., 68 pipes.
14. Flute Triangulaire, 4 ft., 68 pipes.
15. Mixture (12-15-19-22), 244 pipes.
16. Contra Fagotto, 16 ft., 68 pipes.
17. Trumpet, 8 ft., 68 pipes.
18. Oboe, 8 ft., 68 pipes.
19. Clarion, 4 ft., 68 pipes.

## CHOIR ORGAN.

20. Contra Dulciana, 16 ft., 68 pipes.
21. Viola, 8 ft., 68 pipes.

22. Spitz Flöte, 8 ft., 68 pipes.
23. Flute Celeste (GG), 8 ft., 61 pipes.
24. Dulciana, 8 ft., 68 pipes.
25. Viole d'Orchestre, 8 ft., 68 pipes.
26. Violina, 4 ft., 68 pipes.
27. Lieblich Flöte, 4 ft., 68 pipes.
28. Nazard, 2½ ft., 61 pipes.
29. Piccolo, 2 ft., 61 pipes.
30. Clarinet, 8 ft., 68 pipes.

## PEDAL ORGAN.

31. Contra Bass (metal), 16 ft., 32 pipes.
32. Bourdon, 16 ft., 32 pipes.
33. Dulciana (from No. 20), 16 ft.
34. Octave (20 from No. 31), 8 ft. 12 pipes.
35. Stopped Flute (20 from No. 32), 8 ft. 12 pipes.
36. Dulcet (from No. 20), 8 ft.
37. Choral Bass (20 from No. 34), 4 ft. 12 pipes.
38. Fagotto (from No. 16), 16 ft.

ALEXANDER SCHREINER OFF  
ON TRANSCONTINENTAL TOUR

Alexander Schreiner of the Mormon Tabernacle in Salt Lake City, Utah, started on a recital tour the middle of February which will take him across the continent, with appearances in New England, Canada and California among others. The tour is under the management of Bernard R. La Berge. Dr. Schreiner will return home near the end of April. His schedule includes the following dates:

- Feb. 15—Rock Springs, Wyo.  
Feb. 21—Dayton.  
Feb. 25—Duluth.  
Feb. 27—Milwaukee.  
March 2—Kitchener, Ont.  
March 4—Toledo.  
March 6—Cleveland.  
March 7—Boston.  
March 9—Philadelphia.  
March 11—New London, Conn.  
March 13—Baltimore.  
March 15—Houston, Tex.  
March 17—Denton, Tex.  
March 18—Kilgore, Tex.  
March 20—Tucson, Ariz.  
April 14—McMinnville, Ore.  
April 17—Los Angeles.  
April 18—Ontario, Cal.  
April 19—Fresno, Cal.  
April 20—Stockton, Cal.  
April 21—Sonoma, Cal.  
April 22—Santa Rosa, Cal.  
April 24—San Francisco.

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Now is the Triumph..... M. OHLSON  
My King Rode In (*Palm Sunday*)... T. C. WEAVER  
By the Rivers of Babylon..... T. TERTIUS NOBLE  
Song for Easter (*Unison*)..... H. W. EICHHORN  
Alleluia, Alleluia (*S.A.T.B. and Jr. Descant*)..... W. A. GOLDSWORTHY

## GENERAL

- Jesus' Mother, and Mine  
(*Mother's Day*)..... W. A. GOLDSWORTHY  
Lord, Thou Hast Been..... H. R. YARROLL  
The Face of Moses Shone..... T. C. LEE  
O Israel, How Great (*Revised*)... C. DICKINSON  
Two Kyries..... arr. C. DICKINSON  
Shadows of the Evening (*S.S.A.*) C. DICKINSON  
The Lord He is My Shepherd  
(*T.T.B.B. and S.S.A.A.*)..... BACH, arr. BEMENT

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## GRAY-NOVELLO



## Candlelight Service Fills St. Catharines Church Six Evenings

Candlelight carol services in the Christmas season have grown so rapidly in number and popularity that they are no longer a novelty. But when one of these services has to be presented six times to meet the demand of the church and the public it deserves the attention of organists and choir directors everywhere. The service planned every year by Douglas Campbell, organist and choirmaster of the Welland Avenue United Church in St. Catharines, Ont., drew large congregations on every one of the six evenings.

The 1948 service marked the fourteenth annual presentation of these programs. They were given Dec. 8, 9, 10, 15, 16 and 17 in the beautifully decorated church. Until last year the service was held on four nights, but the crowds became so great that it had to be extended to six nights. With the additional services there still were people standing through the whole service on every night but the first.

Special bus service to the church from Welland, Niagara Falls and other neighboring towns was arranged. This was provided by the bus companies without cost to the choir. The service was also broadcast on the last evening through the facilities of the local radio station. It was debated for several years whether the service should be broadcast, as it would lose some of its effect to listeners who could not see the candlelight effects. It was arranged to provide the announcer with sufficient descriptive notes to use in his introductory remarks so that it was felt there was considerable value in sending the service to sick and shut-in people.

Since the service has become so popular it was necessary to replace many of the original lighted candles with electrically lighted ones. The hundred candles used in the processional were powered by single-cell batteries and the lights on the end of each pew downstairs also were electric, produced by low-voltage wiring which had been installed for this service. Among the pillars of the church and high in the choir loft there are genuine candles, but these are so high that they could not be touched by members of the choir or congregation.

Choir members spent a week in advance of the service in making all the evergreen garlands. They use principally long-needed pine, which does not drop needles even after the second week of services.

In the fourteen years carols of thirty-nine countries have been used for the service in St. Catharines. A number of them are those arranged by Harvey B. Gaul, Clarence Dickinson and Alfred E. Whitehead. A new number for the last service was a Spanish carol, sung in the original tongue, entitled "Pastores A Belen."

Mr. Campbell is the musical director of the church and conducts the choir and the young people's chorus. Valuable additions to the musical services of the year are made by the individual work and cooperation of John Houston, assistant director of the young people's chorus; Miss Verla Saxton, director of the girls' choirs, and Mrs. J. A. Dowling, director of the junior choir.

RICHARD ELLSASSER is on a new recital tour which began Jan. 31 at Muncie, Ind., and extended through Feb. 24, when he played in Sioux City, Iowa. He was heard in fourteen cities in the East, in New England and Canada in February. The second of four series of performances devoted to the organ works of Bach will be given by Mr. Ellsasser at the Wilshire Methodist Church in Los Angeles beginning March 15 and continuing for five Tuesday evenings. April 13 he will give the complete "Catechism." On Good Friday evening Mr. Ellsasser will repeat the main sections of the liturgy and will give the "Good Friday Music" from "Parsifal" by Wagner, assisted by Nelson Leigh, who for ten years has portrayed Christus in the Passion Play at the Hollywood Bowl.

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## Anthems for Lent, Palm Sunday; New Music for Easter

By HAROLD W. THOMPSON, Mus.D.

There is a considerable number of new anthems for Lent, of which the most distinguished is a setting by T. Tertius Noble of "By the Rivers of Babylon" (Gray). This is an unaccompanied work with a few divisions for sopranos, and it runs to ten pages.

Leland B. Sateren has a number of new anthems, of which the best is certainly a setting of J. M. Plunkett's "I See His Blood upon the Rose" (Augsburg, late '48). This is also unaccompanied, with a few divisions, but it is only four pages long. Another short unaccompanied anthem is Homer Whitford's "Thou Knowest, Lord" (C. Fischer, '48), one of the composer's better inspirations, though simple. Francis S. Moore's "Lord God of Hosts" (Hall & McCreary), eight pages of clear, well-written music, has a middle section, pages 6 and 7, which will serve as a useful response.

The following four numbers also deserve mention:

Bode—"Dear Lord and Father." Medium solo. (Summy) Easy, six pages.

Lovelace—"O Sorrow Deep." Unaccompanied, three pages. My favorite among these four. (Ditson).

Rasley—"Sweet the Moments." Tuneful quartet, six pages. (Presser).

Scholin, "Save Me, O God." Unaccompanied, sopranos divide; five pages. (Belwin).

There is a large number of new editions of older works, including the following:

Bourgeois - Hegge — "Imprint Thine Image." Style of extended chorale. (Augsburg, '48).

Christiansen, F. M.-Bjornson — "My Jesus, as Thou Wilt." Ladies, followed by men, followed by mixed. (Augsburg, '48). Chorale-Gehrke—"Lamb of God." For SSA. Single sheet. (Concordia, '48).

Gabriel-Dickinson and Serbian-Mokranjac—"Two Kyries." Included here because in non-liturgical churches a Kyrie is frequently used as response in Lent. These are beautiful. (Gray).

Mason-Scholin—"My Faith Looks up to Thee." For SSA with A solo. (Belwin).

Mendelssohn-Runkel—"Cast Thy Burden." For SABar. With a Palestrina "We Adore Thee." (Summy).

Negro Spiritual-Cain—"King Jesus Is a-Listening." If taken in lively time, as indicated, this would be better for a concert. (Hall).

Gregorian (?)—Runkel—"When I Survey." The familiar hymn which Mason "arranged." Mr. Runkel manages to get a little of Gregorian flavor. (Belwin).

Stainer-Deis—"Fling Wide the Gates." For SSA. (G. Schirmer, '48).

The most important new edition of an extended work for Lent is Wayne Horwath's of Pergolesi's "Stabat Mater" (Belwin), with Latin and English text, running to seventy-three pages of beautiful music, with solos for SATBar. This was originally for two voices, but it seems to me that the texture for four stands up well.

There are also two new cantatas of quality. Alec Rowley's "The Garden and the Cross" (Gray) is fifty-four pages long and has solos for STB. "God So Loved the World" is a part of it which would make a useful Lenten anthem. The music is not difficult and has the well-known composer's gift of melody.

The other cantata came out late last year: Alexander Georges' "The Way of the Cross" (G. Schirmer), arranged by Solon Alberti. This is for narrator, SATBar solos and (the feature) obbligato for violin and cello. There are sixty-nine pages of music, opening with a prelude which uses chimes and closing with eight parts, chorus and solo quartet. Perhaps the sections about Simon the Cyrenian and St. Veronica might be omitted in a Protestant service. The English translation is not very poetical; the music is in French tradition.

While I am mentioning cantatas, let

me say a word about Camil Van Hulse's "The Beautitudes" (FitzSimons '48), a rather impressive short work (thirty-nine pages) with Latin and English text. It has solos for SATBar. You might like to use separately such a section as "Blessed Are They Who Hunger" (A) and "Blessed Are the Merciful" (S-A), a double section which will sound better with organ and piano. This section would do for Lent, of course.

The Arthur Jordan Conservatory of Music Choral Series under the general editorship of Lloyd F. Sunderman has Herbert Zippers' edition of Palestrina's Mass "Iste Confessor" (Marks). The editor has transposed the work one whole tone upwards, has used modern notation and has inserted barlines. At times basses divide. I recommend this brief (forty-one pages) and very beautiful work.

### For Palm Sunday

The most interesting of the anthems for this time is Thomas C. Weaver's "My King Rode In" (Gray). This ambitious and varied anthem, eight pages in length, has an organ score of three staves and a short baritone solo. There are some divisions for the women. Maryott's "Hosanna! Blessed Is He" (Ditson) for SSA is simple and pretty but more obvious.

Last year I failed to mention in time for use a sacred song in three keys by Richard Kountz called "Palm Sunday" (Galaxy). I would prefer the medium key, just issued, with a ringing baritone. This is singable if not very original, and a bright voice could do much for it.

### For Easter

If you are looking for a massive unaccompanied motet of high quality, I recommend Joseph W. Clokey's "O Sons and Daughters" (J. Fischer), seven pages in length, with some divisions for S and B. The melody is not the familiar "O Filii et Filiae," so often edited, but it is majestic, with free rhythm and urgent motion. If you want an accompanied, graceful anthem with refined simplicity but sense of climax, there is Edward Shippen Barnes' "The Risen Lord" (Gray). There are opportunities for a soprano soloist with a high C *ad lib*, at the end of the eight pages.

Another anthem for such an unaccompanied choir as would use the Clokey number is Sten G. Halverson's "The Easter Hope" (Birchard, '48), which should certainly be sung with varied but firm tone.

If you want the carol type, there are a number of good offerings. Hermene W. Eichorn's "Song for Easter" (Gray, '48), for unison voices, reminds me of a Gaelic melody in its smooth outline. Eric Thiman has seldom written more gracefully than in his "A Song of Praise" (Schmidt), with soprano descant and bell-like theme. This may be the best seller of all I am mentioning. Martin Ohlson's "Now Is the Triumph" (Gray) has a charming accompaniment on three staves and uses a junior choir *ad lib*; you could use a soprano solo. Edith Campbell takes the old German "Wir wollen Alle fröhlich sein" and adapts the melody for her easy and pretty "The Victor's Triumph" (Ditson).

Richard Kountz has made a folk-like melody of his own for "Eastern Morning" (Galaxy), with medium solo; this is eight pages in length.

Paul Christiansen's "Easter Morning" (Augsburg, '48) is a short, quiet, but expressive anthem about Mary's report of the Resurrection to the disciples. Goldsworthy's "Alleluia, Alleluia!" (Gray, '48) has a descant for junior choir. O. R. Overby's "Easter Tidings" (Augsburg, '48) uses the melody of a Haverghal hymn. H. S. Savage's "Away with Gloom" (Hall) is a cheerful anthem for SAB. Stoughton's "As It Began to Dawn" (Ditson) is a tuneful festival anthem of eleven pages, with solos for mezzo-soprano and tenor.

Mr. Scholin has arranged as an anthem the popular Knapp solo "Open the Gates of the Temple" (Hunleth). I have always felt that the quotation from Handel in this piece is fatal to the rest of the

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music. A junior choir is used.

For SA there is a Basque carol, arranged by Alinda B. Cooper, called "Let the Merry Church Bells Ring" (J. Fischer) with accompaniment, which, especially at the opening, will be more effective with piano than with organ.

There is one new piece for organ—and a good one—William McRae's Improvisation on "Christ the Lord Is Risen Today" (Gray, '48). It is eight pages long and gives your feet something to do.

Before I leave the season of Lent and Easter let me commend the "Anthem Guide" for this season just published by Presser and Ditson. This contains in full about a dozen of the best recent publica-

tions of these firms. The FitzSimons Company has an admirable leaflet called "Thematics . . . Aeolian Choral Series," with parts of several numbers marked as if in ink with pertinent comments on effects and style—a fresh idea and a welcome one.

### New Anthems

Russell Hancock Miles had the interesting idea of writing an anthem in passacaglia form, and the idea worked out very well in "God's Eternal Plan" (FitzSimons). The length is just about right to avoid monotony of theme—seven pages.

I intend to review a great many other anthems next month or for May.

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MABEL ZEHNER HAS ESTABLISHED A reputation as a brilliant concert organist through appearances in many cities. Her performances in recent years at a Northern Ohio convention of the A.G.O. and in Chicago before the Chicago Club of Women Organists are among those that won high praise for her playing.

Miss Zehner's piano study began at the age of 7 in her home city of Ashland, Ohio. While still in high school she began organ training under Marie Spreng. After graduation from high school she entered the Mount Union College Conservatory of Music, Alliance, Ohio, majoring in piano. During the summer she continued her studies at Chautauqua, N. Y., followed by extensive piano study with Franklyn Carnahan and the late William B. Colson in Cleveland. Then she attended the Chicago Musical College, graduating with a bachelor of music degree. This was followed by study of organ under Edwin Arthur Kraft, Cleveland; Arthur B. Jennings, organist of the University of Minnesota, and the late Joseph Bonnet.

Miss Zehner has served as organist and choir director of Trinity Lutheran

Church, Ashland, Ohio, and the First Presbyterian Church, New Castle, Pa., and at present of the First Presbyterian Church, Mansfield, Ohio. She is also private organist to Mrs. T. W. Miller of Ashland.

Miss Zehner has given recitals in Chicago, Portland, Maine, St. Petersburg, Fla., Minneapolis, Minn., Fort Wayne, Ind., Fairhaven, Mass., Pittsburgh, New Castle, Pa., and many Ohio cities, including Cleveland, Youngstown, Mansfield, Ashland, Toledo and Painesville. In most of these cities she has had several return engagements.

#### LESLIE P. SPELMAN TO PLAY AT U. OF M. ON COLLEGE TOUR

Leslie P. Spelman, F.A.G.O., of the University of Redlands, will give a recital at Hill Auditorium, University of Michigan, March 11, presenting the following program: Trumpet Tune and Air, Purcell; Pavane, Byrd; Prelude and Fugue in D minor, Lubeck; "Joseph est Bien Marie," Balbastre; "By the Waters of Babylon," "Sleepers, Awake!" and Toccata in F major, Bach; "Sonata da Chiesa," Andriessen; Prelude, Jacobi; "The Fountain," DeLamarter; Toccata, Mulet.

After this recital Dr. Spelman will make a tour of colleges in Iowa and Nebraska under the auspices of the Association of American Colleges arts program. He will spend two days at each college visited, playing a recital, lecturing, holding a master class in organ playing and meeting informally with students and faculty.

BACH'S MAGNIFICAT and Instrumental numbers were presented by the School of Sacred Music of Union Theological Seminary at James Chapel in New York Feb. 15 under the direction of Dr. Hugh Porter. Soloists were the following: Louise Crane, Ruth Evans, Grace Hoffman, Annabeth McClelland, Jessie McKinney, Robert Morris, Russell Oberlin, Edrie Sellick, Eva Staples and William Baxter, vocalists, and Hugh Brown and Diana Dipson, violin; Eugenie Limberg Dengel, viola; Betty Barbour Dexter, cello; Frances Blaisdell and Ramona Dahlborg, flute; Lois Wann, oboe d'amore.

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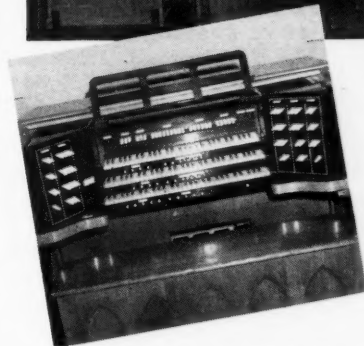
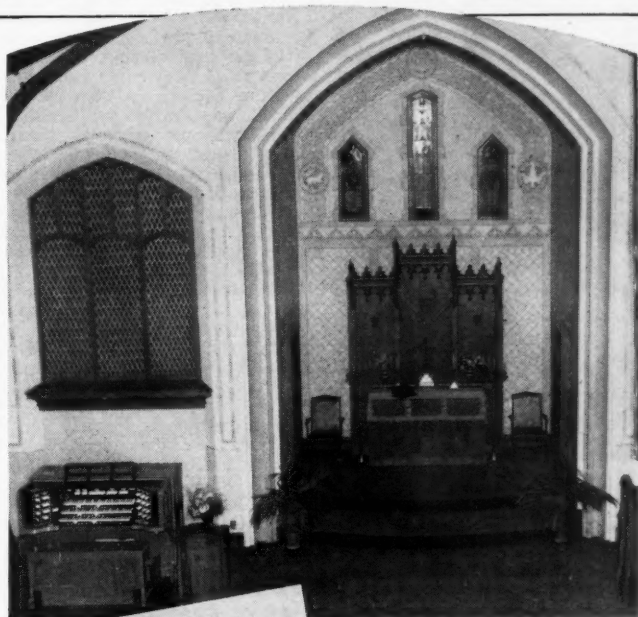
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- IV. Chromatic Scales;
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HUGH C. PRICE'S REPUTATION as a trainer of successful organists extends far beyond the state of Illinois, where he has spent a large part of his active life. In addition to being head of the organ department of the Sherwood Music School in Chicago he has pupils in Kewanee and La Salle, Ill. Among those who have studied with Mr. Price are Virgil Fox, organist of the Riverside Church in New York, whom Mr. Price prepared for his earliest successes as a recitalist; Eldon Hasse, now in New York but formerly at the First Congregational Church of Oak Park, Ill.; Wayne Dirksen of Washington, D. C., and a long list of others.

For thirty-five years Mr. Price has been in charge of the music at the Methodist Church in Kewanee, Ill., and in all that time he has not missed as many as six services.

EDGAR HILLIAR has been appointed organ instructor at the Plus X School of Liturgical Music, New York City, for the summer session from June 30 through Aug. 10.

### CHICO, CAL., HOLDS FIRST ANNUAL BACH FESTIVAL

Chico, Cal., is the latest city in the United States to hold a successful Bach festival in which the town's organists took a leading part. The first annual Chico Bach festival was held Jan. 16 and 17.

On the first evening, at the Bidwell Memorial Presbyterian Church, the Bach Choir of Sacramento, directed by Frank Purcell, was assisted by Frederic Errett at the organ and five vocal soloists. Mr. Errett played the Prelude in G major, the chorale prelude "Sleepers, Wake" and the Toccata and Fugue in D minor. The chorus sang selections from the Magnificat in D and the cantata "God's Time Is the Best." The second evening, at the First Baptist Church, Charles B. Thompson directed the Chico High School choir and a string ensemble, with Charles Van Bronkhorst and Preston Rockholt at the organ, in instrumental and chorus numbers. Organ numbers were the Fantasia in G major, Arioso, Fugue in D major, "Come, Sweet Death" and the Cathedral Prelude and Fugue. Patricia Van Bronkhorst was soprano soloist in the duet "Nun komm, der Heiden Heiland," from cantata No. 36.

The first evening there was an attendance of 450 and the second evening 350 heard the program.

### SPECIAL PROGRAMS IN LENT

#### AT ST. BARTHOLOMEW'S IN N.Y.

Special Lenten musical services on Wednesday evenings are announced at St. Bartholomew's Church in New York City. March 2 the choir will sing Verdi's "Requiem." The schedule for the remainder of the Lenten season is as follows:

March 9—Organ and voice, Myron Sands and Owen Brady.

March 16—Organ recital by Harold Friedell.

March 23—Choral music by soloists and choir of women: "Stabat Mater," Pergolesi; "The Walk to Emmaus," Weinberger, and "Suscept Israel," Bach.

March 30—Violin recital by Eugene Limberg Dengel.

April 6—Cantata, "Forsaken of Man," Sowerby.

April 13—"The Passion according to St. Matthew," Bach.

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The Wanamaker organization announces the following list of events:

March 2 (Ash Wednesday)—Rossini's "Stabat Mater" will be sung by the Oratorio Choir, Walter Baker conductor. John Davis will be at the organ.

March 9—Alexander Schreiner, organist of the Salt Lake City Tabernacle, will play.

March 16—A condensed version of Mendelssohn's "Elijah" will be sung by the Temple University department of music choir and the Singing City Choir, Elaine Brown conductor.

March 23—The Choral Society of Ursinus College, Collegeville, Pa., will render the Easter portion of Handel's "Messiah." Dr. William S. Phillips, head of the music department of the college, will conduct. Walter Baker will be at the organ.

March 30—The choir of the University of Pennsylvania will sing the "Imperial Mass" by Haydn. Robert Elmore, director of music at the university, will conduct and William C. Dickey will be at the organ.

April 6—"Seven Last Words of Christ," by Dubois, will be sung by the Dengler Oratorio Singers. Dr. Clyde Dengler will conduct. Walter Baker will be at the organ.

April 13—Walter Baker will conduct Verdi's "Requiem," sung by the Philadelphia Oratorio Choir. John Davis will accompany at the organ.

April 15 (Good Friday)—Bach's "St. Matthew Passion" will be sung in the grand court of the John Wanamaker store. Walter Baker will conduct and John Davis will be at the organ.

UNDER THE DIRECTION of Robert M. Stofer an elaborate musical program has been prepared at the Church of the Covenant, Cleveland, Ohio, for Lent. Pergolesi's "Stabat Mater" will be sung on the evening of Ash Wednesday, March 2. Vesper services will take place every Sunday at 4:30. March 13 the women's chorus

of the College of Wooster will sing. "Elijah" will be presented March 20 and 27. For April 3 the Oberlin A Cappella Choir has been engaged. April 10 the Lenten portion of "The Messiah" will be sung by the Covenant choir and soloists. On Good Friday Sowerby's "Forsaken of Men" by the choir will be the offering. Mr. Stofer will give informal organ recitals March 9, 16 and 30 preceding the church night dinners.

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**Bern—**

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**Edinburgh—**

St. Giles' Cathedral

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★ Virgil Fox will make his next concert tour of Europe in 1950. His 1948-49 tour includes:

Paris, France (Notre Dame Cathedral) .... Aug. 8, '48  
Washington, D. C. (National Society Arts and Letters) ..... Oct. 14, '48  
Kingston, Pa. .... Oct. 21, '48  
Langley Field, Va. .... Oct. 25, '48  
Bridgewater College .... Oct. 26, '48  
Greensboro, N. C. .... Oct. 27, '48  
Duluth, Minn. .... Oct. 31, '48  
Cleveland .... Nov. 1, '48  
Toledo .... Nov. 3, '48  
Washington Court House .... Nov. 4, '48  
Hanover, Pa. .... Nov. 18, '48  
Williamsport .... Nov. 22, '48  
New York (Dedication of the new Riverside console) ..... Nov. 28, '48  
Muskegon .... Nov. 30, '48  
Grand Rapids, Mich. .... Dec. 1, '48  
Lansing, Mich. .... Dec. 2, '48  
Hartford (Bushnell Memorial) .... Dec. 9, '48  
New York .... Jan. 2, '49  
Baltimore (soloist, Baltimore Symphony Orchestra) ..... Jan. 12, '49  
Raleigh (Meredith College) ..... Jan. 20, '49  
Miami, Fla. .... Feb. 1, '49  
Nassau, Bahamas, B. W. I. .... Feb. 6, '49  
Nashville (Fisk University) .... Feb. 8, '49  
LaGrange College, Ga. .... Feb. 9, '49  
Columbus, Ga. .... Feb. 10, '49  
New York .... Feb. 13, '49

St. Catharines, Ont. (Dedication new Knox Presbyterian organ) ..... Feb. 22, '49  
Montreal ..... Feb. 24, '49  
Youngstown, Ohio ..... Mar. 3, '49  
Binghamton, N. Y. .... Mar. 10, '49  
New York ..... May 13, '49  
Methuen, Mass. .... May 21, '49  
Washington, D. C. (New York Avenue Presbyterian Church) ..... May 24, '49  
Harrisburg ..... May 31, '49  
Richmond, Va. .... Apr. 7, '49  
Laurel, Miss. .... Apr. 19, '49  
Kilgore, Tex. .... Apr. 22, '49  
San Diego, Calif. .... Apr. 25, '49  
Sacramento (Dedication Cathedral Organ) ..... Apr. 28, '49  
Seattle ..... May 2, '49  
Denver ..... May 4, '49  
Omaha ..... May 5, '49  
Pittsburgh ..... May 10, '49  
Watertown, N. Y. .... May 12, '49  
St. Louis ..... May 16, '49  
Lincoln, Neb. .... May 18, '49  
Grinnell College, Iowa .... May 19, '49  
Atlanta, Ga. (Agnes Scott College) ..... May 23, '49  
New York (A. G. O. Tri-State Convention) ..... May 26, '49  
Jacksonville, Fla. .... June 28-29, '49  
Macon, Ga. .... June 30, '49  
Meadville, Pa. ....  
Berkeley, Calif. ....  
Portland, Me. ....  
Minneapolis ....  
Cumberland, Md. ....  
Washington, D. C. (National City Christian Church) .....

Dates to be announced

★ The choir of the Riverside Church in New York, Conducted by Richard Weagly, with Virgil Fox at the organ, sings an oratorio every Sunday afternoon of the season at 5 P. M.

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WILLIAM McRAE



WILLIAM McRAE, A.A.G.O., assistant professor of music at Bucknell University, Lewisburg, Pa., is now also organist and choirmaster of the Methodist Church of Bloomsburg, Pa. He has been on the Bucknell faculty since 1936. Before going to the Bloomsburg church he was at the First Baptist Church of New Brunswick, N. J.

Mr. McRae is a graduate of Oberlin College and of the Oberlin Conservatory of Music, receiving his bachelor of arts and bachelor of music degrees at Oberlin. He also was elected to Phi Beta Kappa, honorary fraternity. At the Union Theological Seminary School of Sacred Music he pursued study with Hugh Porter and Charlotte Lockwood Garden in organ and Harold Friedell in composition, and received the master of sacred music degree last year. At Bucknell he teaches classes in counterpoint, advanced harmony and organ and directs the chapel choir. He is also chairman of the artists' course committee of the faculty. In 1947 he won the associate certificate of the A.G.O.

Mr. McRae's Improvisation on "Christ, the Lord, Is Ris'n Today" was published in 1948 by the H. W. Gray Company and an Arioso in B minor for organ has been accepted by the same publisher.

THE CHOIR OF ST. ANDREW'S Presbyterian Church, Toronto, Ont., sang Bach's cantata No. 98, "What God Doth Surely That Is Right," and "The Song of Miriam," by Schubert, in that church Feb. 17. The choir, soloists and orchestra were conducted by Gerald Bales, organist and choirmaster of St. Andrew's Church. Mr. Bales played the Prelude and Fugue in C minor by Bach. He also conducted a performance of "Poem for Strings," a work by the young Ottawa composer Frederick Karam. To conclude the program Mr. Bales was soloist in Handel's Concerto No. 5 for organ and orchestra.

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## Vermont State Meeting; Talk on Gregorian Chant and Recital by Members

A recital by Vermont Chapter members on a new Casavant organ in St. Francis Xavier Church at Winooski and a talk and boy choir demonstration of Gregorian chant at the Cathedral of the Immaculate Conception in Burlington were features of a statewide meeting of the chapter Sunday evening, Jan. 30. Supper and a business meeting were held at St. Paul's Episcopal Church, with the showing of "Singing Pipes," a motion picture provided by the Casavant firm. About thirty were present and the recital drew a number of additional listeners from the public.

Dr. Joseph E. Lechnyr, director of the cathedral choirs, outlined briefly the authentic and plagal modes used in Gregorian music, notation used and method of conducting. His boy choir then presented a program representing all eight modes. The purity of the voices and the expressiveness of their singing won favorable comment from the listeners. Closing the program Mrs. Paulita Holcomb, the cathedral organist, played Richard Keys Biggs' Toccata on "Deo Gratias."

The program of the recital at St. Francis Xavier Church included the following: Chorale, "O Sacred Head," Bach (played by Gertrude Picher, organist of the church); Chorale in E major, part I, Franck (played by Errol C. Slack); Allegro Cantabile from Widor's Fifth Symphony (Mrs. Holcomb); Chorale from Widor's Roman Symphony (Miriam Natilee Marston); Meditation, Bubeck (George Favor). Members of the chapter examined the new organ after the recital.

At the business meeting Dean Richard W. Harvey called attention to the regional convention in Portland, Maine, June 28 to 30, and announced that the March meeting, to be held in Rutland March 26, will include the playing of the A.G.O. examination pieces on the new Aeolian-Skinner organ being installed in the Congregational Church, where he is organist and choirmaster. Sub-dean G. Robert McKee of Montpelier presided over the business session. Details of the day's program were planned by Mrs. Elizabeth R. Shuffelt of Burlington.

The following were nominated for chapter offices next year, the election to take place at the annual meeting May 22 in Brattleboro: Dean, James Stearns, Brattleboro; sub-dean, Errol C. Slack, Burlington; treasurer, Frederick H. Johnson, Norwich; secretary, G. Robert McKee, Montpelier; registrar, Gladys Hutchinson, Barre; auditor, Fred E. Metcalf, Norwich; chaplain, the Rev. John W. Norris, Brattleboro. On the nominating committee were Bertram C. Baldwin, Jr., of Brattleboro, Mrs. George N. Martin of Montpelier, Mrs. Picher of Winooski and Fred E. Metcalf of Norwich.

Other chapter events during the winter have included an Isaac Watts hymn festival at Rutland in November, directed by Dean Harvey and accompanied by Mrs. Lola Kenney at the organ of Trinity Church, and a united choirs Christmas service in Brattleboro, sponsored by local chapter members and their ministers. Both services attracted capacity congregations. JAMES STEARNS, Secretary.

SEVERAL A.G.O. CHAPTER REPORTS are omitted from this issue because they were received late in the month and long after the events to which they referred had taken place. Shortage of space made it necessary to hold over a few other late reports.

## A.G.O. Preliminary Tests

In response to a general request from the national membership of the Guild for an optional examination preceding that for the associateship, designed to help the candidate form a correct self-evaluation of his capabilities precedent to the associateship examination, the council has authorized the examination committee to give a preliminary test annually at headquarters and at specified chapter centers.

A graded mark sheet will be sent to all candidates upon completion of the test, but no letters of the Guild will be permitted after the names of the successful candidates, nor will certificates be issued.

This preliminary test will be given for the first time on Thursday and Friday, Oct. 6 and 7. The fee will be \$10. The test will be given in two sections—practical work at the organ and written work.

Write to national headquarters for printed lists of the complete requirements.

PHILIP JAMES,  
Chairman Examination Committee.

### Wilbur Held Wisconsin Guest.

The Wisconsin Chapter presented Wilbur Held, F.A.G.O., in an outstanding recital Sunday evening, Jan. 30, at the Grand Avenue Congregational Church, Milwaukee. Mr. Held is a member of the faculty of Ohio State University. His selections included works of Sammartini, Edmundson, Bach, Liszt, Wesley, Franck, Vierne, DeLamarter and Sowerby.

The next evening the chapter had a dinner for Mr. and Mrs. Held at the City Club. The dinner was followed by a master class conducted by Mr. Held at St. Paul's Episcopal Church. He discussed the interpretation and registration of organ selections from various periods which could be included in the repertoire for the church service. On Tuesday evening he conducted a master class at Immanuel Lutheran Church. The class material for this session consisted of the study of improvisation in the church service.

The annual Christmas party was held at the home of the dean, Mrs. Chester Muth, Dec. 28. Elmer Ihrke played several selections on the Hammond organ. The members participated in games, singing and refreshments, and everyone had an enjoyable evening.

JANE KRENKEL, Secretary.

### Anthem Symposium in Rochester.

The Rochester Chapter on Jan. 25 in the Spencer-Ripley Methodist Church resumed its schedule of monthly meetings, which had been interrupted during December by the seasonal demands on the members' time. The meeting on this occasion took the form of a symposium on choral music, with emphasis on those numbers which might be of use during Lent or at an Easter service.

As guests of the local chapter were members of various choirs throughout the city and they joined in the singing of the new anthems, which were conducted by different directors. The evening was generally considered to have been highly successful and nearly everyone present had notes on a number of new anthems to be tried out at the first opportunity.

J. H. RICHMOND, Registrar.

### Recitals Enjoyed by Boulder People.

The Boulder, Colo., branch of the Rocky Mountain Chapter rendered a much-appreciated service to the community at the Christmas season by means of a series of organ recitals for the benefit of downtown shoppers and business men. The recitals were played in five Boulder churches from Dec. 20 to 24 and occupied three-quarters of an hour, from 12:30 to 1:15. The venture elicited warm expressions of appreciation from people who

## The Warden's Column

Guild examination week for 1949 will include the choirmaster examination May 31 and the associateship and fellowship examinations June 1, 2 and 3. Fellows, associates and colleagues are eligible to take the choirmaster examination; the associate examination is open to all colleagues of the Guild; the fellowship examination can be taken only if one has passed the associate.

Candidates for the associate or choirmaster examination must have been elected colleagues not later than April and must register by paying the fee of \$15 not later than May 1. The fee for re-examination in one section is \$10. Candidates for the F.A.G.O. examination must register by paying the fee of \$20 not later than May 1. Re-examination in one section is \$15. Those applying for re-examination who have passed section 1 in any of these examinations should give the examination center and the year in making application. Make all checks payable to the American Guild of Organists. Arrangements can be made to take these examinations at any specified chapter center or at headquarters. Communicate with deans of chapters (list in January issue of THE DIAPASON) or with national headquarters.

Dr. Leslie P. Spelman's splendid article in the January issue of THE DIAPASON, on the 1949 test pieces, should be very helpful. Also the examiners' reviews in the September, 1948, issue of the work done by the candidates in the 1948 examinations. Many orders are being received for copies of the address made at the St. Louis convention, by Rowland W. Dunham, on "How to Pass the A.G.O. Examinations." Also, the examination booklet, previous examination papers and solutions. There have never before been so many inquiries concerning the examinations.

Applications are being received all over the country, from organists not over 25 years of age Jan. 1, 1949, who are entering the A.G.O. open competition in organ playing. If the preliminary contests are being held in the local chapter entrants are required to compete there. If for any reason the chapter is unable to hold a contest the entrant is advised to compete, if possible, in the nearest preliminary contest being held within his own A.G.O. region. Entrants will please send applications to local chapters.

The following representatives of the A.G.O. have been appointed to attend the second national conference of the United States National Commission for UNESCO in Cleveland, Ohio, March 31, April 1 and 2: Dr. Russell V. Morgan, Walter Blodgett and Paul Allen Beymer, with Dean J. Lewis Smith as alternate.

Increases in membership in the chapters during the current season are surely gratifying. The Fort Worth Chapter, Miss Janie Craig, dean, appears to top the record at present, with an increase of 68 per cent.

Attention is called especially to Dr. Philip James' announcement in this issue of THE DIAPASON of the A.G.O. preliminary tests, to be given for the first time on Oct. 6 and 7, 1949.

S. LEWIS ELMER.

were privileged to attend the performances.

The performers and the churches in which they played were: Frederick J. Bartlett at the First Methodist, Everett J. Hilty at the First Congregational, Mary Louise Morris at St. John's Episcopal, Helen Linglebach at Trinity Lutheran and Edgeley W. Todd at the First Baptist. The programs consisted of Christmas music.

## National Guild Sunday.

To all the members of the Guild:

Will you mark your calendar now with the date of our 1949 A.G.O. Sunday, May 8, the third Sunday after Easter?

We hope that the observance of A.G.O. Sunday is by now taking an important place in your plans for special services during the post-Easter season. Such a festival, sounding a note of high musical standard in the varying forms of worship in which we take our part, presents the Guild to the people as a truly national and unified company of musicians. We suggest:

1. Observance of Guild Sunday at a regular or special service, including canticles and anthems by Guild members and organ music by Guild members before, during and after the service.

2. The use of the Guild motto, "Soli Deo Gloria," in the program and in other appropriate printed material.

3. The enlisting of your minister's aid. Many of the clergy spoke of the occasion last year and were glad to do it. If you need information to pass along, write to the chairman of this committee at national headquarters and we shall send you a copy of "A Brief Sketch of the A.G.O."

4. Publicity by preliminary program announcements and newspaper notices. Most newspapers are helpful in matters like this.

Make this a better one!

THE COMMITTEE FOR A.G.O. SUNDAY,  
George Mead, Chairman.

### Vogan Lectures in Columbia, Mo.

The January meeting of the Central Missouri Chapter was held in the Stephens College Auditorium, Columbia, Sunday, Jan. 16, at 4 p.m. The program consisted of an informal discussion of early French organists and composers by Dr. Charles E. Vogan of the University of Missouri music faculty. His talk, including anecdotes about the men themselves as well as brief discussions of their works, traced organ music in France from the early seventeenth through the eighteenth century.

At a business meeting, at which several new members were introduced, Dr. Vogan suggested that the university would like our cooperation for a meeting in the spring of the three Missouri A.G.O. chapters. Coming recitals in the area were discussed and it was decided to have mimeographed a calendar of events to be sent to every member.

After the meeting the members remained for a fine recital by Mrs. Vogan (Frieda Op't Holt) which was one of the series sponsored by the Stephens College student group. The program contained two compositions mentioned earlier by Dr. Vogan, the Couperin Chaconne and Elevation, as well as others by Rameau, Bach, DeLamarter and Vierne.

BARBARA TWYEFFORT, Secretary.

### Subscribers' Night in New York.

The annual subscribers' night meeting at headquarters Jan. 17 drew a crowd that overflowed from the chapel to the chancel at the General Theological Seminary in New York City. Ray Brown, director of music at the seminary, conducted the 130 students in a choral evening service, using plainsong entirely. The chants and responses were sung antiphonally, with good phrasing and tone, and showed intelligent training.

Mr. Brown delivered an interesting lecture on the origins and methods of singing plainsong and Anglican chants. The audience participated in singing a Venite in Anglican chant and enjoyed the informality of this interesting demonstration.

HUGH GILES.



## News of the American Guild of Organists—Continued

Portland, Ore., the Host  
to Regional Convention  
Program April 25 and 26

The third Northwestern regional convention of the Guild will be held in Portland, Ore., Monday and Tuesday, April 25 and 26.

The opening recital will be played on the fine organ in the Municipal Auditorium by C. Griffith Bratt of Boise, Idaho. Mr. Bratt is head of the music department of Boise Junior College and organist-choirmaster of the Cathedral of St. Michael. Next Walter A. Eichinger, head of the organ department of the University of Washington and organist of the University Temple, Seattle, will play on the new organ at the First Methodist Church. In the afternoon we look forward to hearing three leading men in their fields—Lawrence H. Moe, associate professor of music at Central Washington College of Education, Ellensburg, who will bring us a paper on the subject "Tonal Design of the Contemporary Church Organ"; Dr. Laurence E. Nye, minister of the First Methodist Church of Portland, whose subject is "Music in Worship," and Karl D. Ernst, Portland's supervisor of public school music, who is also choral conductor in one of the largest Methodist churches, speaking on "Choral Music Trend in the Worship Service."

The afternoon recital will be played by D. Robert Smith, assistant professor of organ and composition at the College of Puget Sound and organist of the First Methodist Church, Tacoma, Wash., at the First Presbyterian Church. The Guild service which marks every convention will be held in Temple Beth Israel, one of the most impressive Jewish synagogues in the country. William Robinson Boone, authority on Jewish worship music, will have the aid of an augmented professional choir.

The second day opens with a recital on the new organ at Trinity by our Canadian neighbor, J. Frederick Chubb, who holds music degrees from Cambridge, Oxford and the Royal College of Organists. For a number of years he was organist-choirmaster of Christ Cathedral and director of the Purcell Hall School of Music in Vancouver, B. C., and he is now organist-choirmaster of St. John's, Victoria. Later in the morning, at Cascade College, Franklin Mitchell, head of the organ department at Linfield College, with the Chamber Music Ensemble conducted by Milo Wold of Linfield College, will be heard in several concertos. Assisting will be the *a cappella* choir of Cascade College, conducted by Keith Macy.

Sightseeing, with transportation provided by Oregon members, will take up Tuesday afternoon and that night the banquet will bring the convention to a close.

**Choir Festival in Nashville.**

The Central Tennessee Chapter presented its second annual choir festival at Ward-Belmont College in Nashville Feb. 7 before a large and appreciative audience. The following works were presented: Festival Prelude, Matthews (Mrs. H. G. Wilk, organist); "A Song of Praise," Sanford (Belmont Methodist Church choir); "Hear Our Prayer," James (Belmont Heights Baptist Church choir); "Lo, Star-Led Chiefs," Crotch (Christ Episcopal choir); "Greater Love Hath No Man Than This," Ireland (First Presbyterian choir); "If Ye Love Me," Beckett (West End Methodist choir); "Almighty God of Our Fathers," James (Westminster Presbyterian choir); Berceuse, Iljinsky (Miss Marjorie Davis, organist); "Hymn of Freedom," Thiman; "Lo, a Voice to Heaven Sounding," Bortniansky; "Triumph and Thanksgiving," Rachmaninoff, and "Fairest Lord Jesus," Christiansen (the festival choir, Cyrus Daniel conductor, F. Arthur Henkel organist).

The program had been well prepared under the chairmanship of Cyrus Daniel and the results were excellent.

JAMES G. RIMMER, Secretary.

**Electronics Topic in Philadelphia.**

An interesting meeting was held in the Arch Street Methodist Church, Philadelphia, under the auspices of the Pennsylvania Chapter, Jan. 24. Fred W. Doerr, Jr., authorized representative for installation

## NEW STUDENT GROUP AT MOUNT HOLYOKE COLLEGE



A GUILD STUDENT GROUP has been organized at Mount Holyoke College, South Hadley, Mass., and is the latest of the growing number of these groups. The organization was formed Jan. 17, when the college entertained the Springfield, Mass., Chapter of the A.G.O. On this occasion six of the young woman students played the 1949 Guild examination

and maintenance of a number of electronic instruments, who has studied and worked on most of them, talked on the various instruments now on the market. Mr. Doerr mentioned, in particular, the distinguishing characteristics of the Wur-litzer, Hammond, Estey, Allen, Baldwin, Connsonata and others. Stress was laid on the importance of proper installation in order to obtain proper tonal brilliance. It was interesting to note that the Wur-litzer, Allen and Connsonata conform to the standard A.G.O. console measurements.

Music committees of several churches contemplating the purchase of an electronic instrument were present. Questions were asked freely and answered by Mr. Doerr. The meeting was highly enlightening as well as interesting.

ADA R. PAISLEY.

**Organ Seminar in Lancaster.**

A seminar on organ music marked the meeting held by the Lancaster, Pa., Chapter Feb. 7. Dean McConnell traced the history of the organ from the early Christian era to the instrument as we know it today. The importance of organ music and the use of the organ as a means of worship was stressed. Three examples featuring the pre-Bach period—Piece for Trumpet, "Benedictus" and "Te Deum Laudamus," by Merulo, Couperin and Buxtehude respectively—were played by Dean McConnell. The Bach period was represented by the chorale prelude "I Call to Thee" and the Toccata, Adagio and Fugue in C. The first composition served to illustrate the intense religious fervor expressed by Bach, through the medium of the chorale prelude, and the second to illustrate the grandeur of Bach's music written during the Weimar period. The Romantic school was then featured in two compositions by Liszt and Brahms—the first Variations on "Weinen, klagen, sorgen, zagen" and the second "O How Blessed, Faithful Spirits, Are Ye."

The seminar was brought to a close with the playing of a composition by a contemporary composer, Camil Van Hulse, Festival Postlude on "Veni, Creator Spiritus."

DALE L. HERSHEY, Registrar.

**Dickinson Festival in Richmond.**

The Virginia Chapter presented a choral festival directed by Drs. Clarence and Helen A. Dickinson at Grace-Covenant Presbyterian Church in Richmond Jan. 26 and 27. On Wednesday night Drs. Clarence and Helen Dickinson were guests at a dinner in conjunction with the regular family night dinner at Grace-Covenant Church. More than 300 persons were present. Dr. Helen Dickinson gave a talk on "Collecting Sacred Folk Music." A picked choir sang the selections. After dinner a choir rehearsal was held for the final performance, this rehearsal being open to the public.

The theme for the Thursday night choral festival was "The Path of Man's

test pieces. After the induction of the group a reception was held in the library of the music building.

Pauline Ferguson is chairman of the new organization and Miss Delight Smith is secretary-treasurer. Miss Kline is seated at the piano. She is the group's supervisor and is assistant professor of music at Mount Holyoke.

Redemption: "I Have Redeemed Thee." The choirs were composed of sixty persons selected from church choirs in Richmond. They were joined by the chancel choir of Epworth Methodist Church, Norfolk, Va., under the direction of DeWitt Wasson. The choirs were directed by Dr. Clarence Dickinson and accompanied by Mary Ann Gray, organist and chairman of the festival. The narration was given by Dr. Helen Dickinson.

The performance was one that will be long remembered in Richmond and a true inspiration. Many of the anthems were heard for the first time in Richmond churches.

Immediately following the program a reception was held in honor of Drs. Clarence and Helen Dickinson in the church parlor. FRANCES SUTTON, Registrar.

**Biggs and Orchestra in Oklahoma City.**

The Oklahoma City Chapter sponsored a recital Feb. 4 by E. Power Biggs which was received with high praise from a large audience at the First Christian Church in Oklahoma City. Mr. Biggs used twelve members of the Oklahoma State Symphony, including strings and timpani, which was interesting for the beautiful effects achieved. Mr. Biggs highly complimented our instrumentalists on their work.

The Oklahoma City Chapter met Feb. 7 for a dinner at the home of Miss Lillian Wilson. After a business session the evening's subject was presented by Professor Hart, director of the First Presbyterian choir, who spoke on "Vocal Church Music." Plans were made by several Guild members to attend the regional convention in Houston April 25. Reports from committees showed favorable financial results from the annual concert Feb. 4 by E. Power Biggs, with outstanding success.

MARTHA LAWS WALKER,

Corresponding Secretary.

**Two Louisville Members Honored.**

The Louisville Chapter met Feb. 7 in the parish-house of Christ Church Cathedral. The program was in the capable hands of Harry William Myers, who led a discussion on wedding music—sentiment on the one side and good taste on the other. Everyone present participated. Many interesting experiences were related, making it a very worthwhile evening.

Two of our members have recently received deserved recognition. Feb. 7 Robert F. Crone, organist and choirmaster of St. Andrew's Episcopal Church, had his "Two Discussions" for string orchestra played in Chattanooga, Tenn., by the Chattanooga Symphony Orchestra under the direction of Dr. Pettner. Feb. 8 and 9 the Louisville Philharmonic Orchestra, under the direction of Dr. Claude Almand, played Dr. Almand's "John Gilbert: A Steamboat Overture." Dr. Almand is assistant dean at the University of Louisville School of Music and teacher of graduate students at the Baptist Seminary School of Music. Both of these compositions were enthusiastically received.

FLORENCE L. RITTER, Registrar.

Harrisburg Study Plan  
Covers Chants, Liturgics,  
History of Church Music

When the Harrisburg, Pa., Chapter planned its programs for 1949 it was the unanimous wish of the members that, in addition to the monthly meetings, which are open to the public, there should be several evenings devoted to the study of subjects of interest to all organists. The first of these meetings was held in Grace Methodist Church Nov. 23. The subject for discussion was "Chants." Robert S. Clippinger, organist-director of the host church, outlined ideas that prevailed in the early days and compared them with modern trends and attitudes. Recordings of various types of chants were played. There were also recordings of parts of the Lutheran liturgy as done by the choir of Trinity Church, Lancaster, Pa., made by Dr. Harry Sykes, former organist-director of that church. Various types of possible registration for compositions were submitted by members. An effort was made to adapt them to instruments of different sizes.

The second meeting was held Jan. 24 in the Stevens Memorial Methodist Church, the speaker being F. Joseph Callahan, theological student at the Lutheran Seminary of Gettysburg College, Gettysburg, Pa., and student assistant to the pastor of Messiah Lutheran Church, Harrisburg. His subject was "Liturgics." He began by tracing the development of religious music from the time of Abraham to the present day. Mr. Callahan illustrated this talk with blackboard graphs of all types of modern liturgy, vocal interpretation of the earliest as well as present-day Jewish chants, recordings of Gregorian plainchant and the Protestant liturgy from the sixteenth century to the present, besides a recording of Luther's German mass, which forms the basis of modern Lutheran liturgy. Another of these study periods will be held after the Lenten season.

A recital of organ music took place Jan. 29 at the home of Dr. Harry D. Rhein, Harrisburg. Several of the younger members of the Guild were heard. Those who played were Mrs. Erma G. Miller, Mrs. Betty Tyson Runkle, Mrs. Sarah K. Zimmerman, Miss Jean E. Bair, Jay N. Stenger, Miss Mary Jane Schuler and Miss Geraldine Mangle. After the recital a formal reception was tendered twenty-one new members received into the Guild during the 1948-49 season. This was in charge of the sub-dean, Miss Laura E. Garman.

MRS. NELSON L. MAUS, Registrar.

**Western Pennsylvania Chapter.**

A dinner in the First English Evangelical Lutheran Church, Pittsburgh, preceded the February meeting of the Western Pennsylvania Chapter Feb. 7. A vesper service from the Lutheran liturgy was held in the church, with a short organ-choral program. G. Logan McElvany, A.A.G.O., organist-director of the First Lutheran Church, played the following group as his prelude: "Christ ist erstanden," Heinrich Bach; Fugue, Johann Christoph Bach; "Praeludium," Johann Sebastian Bach; "Was mein Gott will das g'scheh allezeit," Wilhelm Friedemann Bach. Anthems were sung by the quartet of the First Lutheran Church and the First Baptist Church, Pittsburgh. The Rev. Robert W. Stakel, pastor of the First Lutheran Church, spoke on "The 150th Psalm." Mr. McElvany concluded the service with "Electa ut Sol," Dallier.

ESTELLE A. GRAY, Registrar.

**Honor Richard T. Gore in Ithaca.**

The January meeting of the Ithaca, N. Y., Chapter was held Jan. 22 in the form of an informal dinner in honor of Professor Richard T. Gore. The dinner, attended by about twenty members and friends of the Guild, was held at Smith's dining-rooms. Immediately following the dinner Dr. Conrad H. Rawski, a former dean of the chapter, introduced Professor Gore, who gave an informal talk on his impressions and activities at Wooster, Ohio.

On Sunday, Jan. 23, Guild members and friends heard a Bach program of organ music by Professor Gore at Sage Chapel, Cornell University.

LUCILE WILDMAN, Secretary.



## News of the American Guild of Organists — Continued

Music of Dom Paul Benoit  
and Visit to Him Subject  
of Howard D. McKinney

The Metropolitan New Jersey Chapter held its January meeting on the 11th at the Munn Avenue (First) Presbyterian Church, East Orange, where Earl Collins, dean of the chapter, presides at the organ. Mr. Collins introduced the guest speaker of the evening, Dr. Howard D. McKinney, head of the music department at Rutgers University, editor for J. Fischer & Bro. and co-author with Anderson of "Music in History." Dr. McKinney spoke of his introduction to the music of Dom Paul Benoit, O.S.B., organist of the Abbey of Saint Maurice and Saint Maurice de Clervaux, Luxembourg, and of his trip to Luxembourg to visit Benoit in the summer of 1947.

On his arrival at Clervaux Dr. McKinney was told that the Nazis had made the abbey uninhabitable and the monks were staying at a small monastery in a village a few miles away while they worked to restore it. It is interesting to note that although the interior of the abbey had been ruined, the organ had been carefully dismantled and stored. Dr. McKinney immediately set out for the village and arrived just half an hour before the evening service, which the monks are required to attend. The only hospitality Benoit could offer was a walk through the paths in the garden of the monastery and it was there that the two men carried on conversation for half an hour in a mixture of French, German and English, with the help of the driver of the car in which Dr. McKinney had made the journey from Clervaux.

After Dr. McKinney's talk Dean Collins illustrated with the following organ numbers: "Noel Basque," "On the Evening of the Ascension of Our Lord," "Entree Pontificale sur Resurrexi" and three selections from Benoit's Fifty Elevations.

Refreshments prepared by Mr. and Mrs. Collins were served in the parish hall by members of Mr. Collins' choir.

The December meeting of the chapter was the occasion for a Christmas party Dec. 6 at the Wyoming Presbyterian Church in Millburn. Robert Pereda was the host. The entertainment was a magic show given by Dr. Thomas Hawbecker, who kept his audience guessing for nearly an hour. There was carol singing led by J. Clifford Welsh and games were played under the direction of Edward A. Hillmuth, Jr. Mrs. Nellie Gordon Blasius served refreshments.

HELEN H. TYSON, Registrar.

## Dupré Guest in Lincoln, Neb.

Twenty-seven members of the Lincoln, Neb., Chapter were honored to have as their guests Marcel and Mme. Dupré for a luncheon at the University Club Jan. 17. The table was beautifully decorated with a large bouquet of white chrysanthemums, gladioli and ivory candles, augmented with sprays of green leaves down the center of the table. Myron Roberts had prepared in advance five questions dealing with differences in organ construction and tone of French and American organs. Mr. Dupré's favorite organs in this country, etc., which Mr. Dupré answered in an interesting manner.

Mr. Dupré's evening recital on the four-manual Kimball organ at Plymouth Congregational Church was played to a capacity audience. The improvisation of an organ symphony on themes composed by local musicians and submitted to him at the close of his program was superb.

FLORENCE ABEL, Secretary.

## Miss Coci in New Orleans.

Members of the New Orleans Chapter enjoyed a musical treat Feb. 6, when Claire Coci was presented in a recital at the Church of the Immaculate Conception. The recital was sponsored by the local unit of the National Catholic Music Educators' Association, and the church was filled. Miss Coci, before going on to achieve nationwide fame as an organist, was at the Jesuit Church and is a native of New Orleans. After the recital the key to the city was presented to Miss Coci in the name of Mayor deLesseps Morrison and of the people of the city.

At a meeting of the executive committee of the New Orleans Chapter at the

home of Dean Elise Cambon Feb. 7 final plans were made for the member recital at Christ Church Cathedral Feb. 21. Members playing on this program included: Mrs. Lloyd White, Miss Edith Pearson, Miss Gladys Sinclair, Frank Kuhlmann, Charles Young and Emile Robichaux. W. Donald George was appointed chairman to work out the details for the observance of Guild Sunday in May and plans were discussed for our work next year. Mrs. Walter Clark is serving as chairman of the nominating committee.

W. DONALD GEORGE, Reporter.

## Western Michigan.

The Western Michigan Chapter presented Harold M. Frantz, organist and choirmaster of the Fountain Street Baptist Church in Grand Rapids, as the second artist in a series of recitals by prominent city organists. Mr. Frantz was heard at the organ of the LaGrave Avenue Christian Reformed Church Sunday evening, Jan. 30. His program was of unusual interest in that it consisted entirely of fantasias for the organ. The numbers were as follows: Fantasia in Echo Style, Sweelinck; Fantasia in G minor, Bach; Fantasia in F minor, Mozart; Fantasia in C major, Franck, and Fantasia (Meditation), Beobide.

The monthly meeting was held Feb. 7 at Bethlehem Lutheran Church, with Martin Johnson as host. A smörgasbord was enjoyed by a large group of members and guests. In the absence of Dean Dexter, Sub-dean Albert McConnell presided over the business meeting. Martin Johnson spoke to us, pointing out how variety can be brought into our church music by arranging music adapted to the talent on hand in either the choir or orchestra. He gave us some practical suggestions and short cuts in arranging music for instruments.

MRS. VAUGHN W. KERSTETTER,  
Corresponding Secretary.

## Anthems Presented in Minnesota.

The Minnesota Chapter held its annual console party at Grace Lutheran Church in Minneapolis Jan. 17. Each year we get together in this way to compare anthems, their interpretation, organ registration and problems from the standpoint of the organist-director.

Rupert Sircom, organist of Westminster Presbyterian Church in Minneapolis, and Arthur B. Jennings, organist of Plymouth Congregational Church, Minneapolis, presented anthems. They explained their interpretation of the anthems. Mr. Jennings offered two of his own anthems, "Springs in the Desert" and "When to the Temple Mary Went." He also presented the Easter anthem "Christ Is Arisen," by Fehrmann. Mr. Sircom introduced his own arrangement of Beethoven's "A Song of Penitence," Channing Lefebvre's "Hymn to the Godhead" and "The Year That King Uzziah Died," by David McK. Williams.

Following the program a dinner was served at the church and several new members were introduced. The executive board and convention committee met to formulate plans for the regional convention to be held in Minneapolis in June.

ANN CODDING.

## Southern New Jersey Chapter.

The Southern New Jersey Chapter met at St. Andrew's Episcopal Church, Bridgeton, Jan. 31. Charles H. Elwell, a former organist of the church, gave a very enlightening bit of history of the organ in this edifice. Miss Elizabeth Ann Mulford, the organist at present, beautifully demonstrated the instrument, playing the Fantasia in C, Franck; "Greensleeves," Purvis, and "Shepherds in the Field," Mallory.

The program of the evening was continued at the home of Sub-dean Charles Wright, F.A.G.O. Arrangements were discussed for the choral festival Feb. 22. Dr. H. Alexander Matthews of Philadelphia conducting, and for the recital by Edward Linzel March 28. The festival was to be held in the First Methodist Church, Vineland, and the recital will be played in the First Methodist Church of Millville. James Chapman presented a number of recordings of compositions played on unusual organs by outstanding organists. Our hosts served refreshments.

CARRIE E. LIVINGSTON, Secretary.

## Meeting in Charleston, S. C.

The February meeting of the Charleston, S. C., Chapter was held at Trinity Methodist Church Feb. 7. Plans for the annual choir festival, to be held this year at the Citadel Chapel March 8, were discussed. Our hostess, Mrs. Carl W. Pol-

lock, played a group of compositions. Sydney F. Smith, organist of St. James' Methodist Church, demonstrated styles of hymn playing.

After the program refreshments were served by Mrs. Pollock and Mrs. Jacob A. Mack, Jr.

W. R. QUARTERMAN, JR.

## St. Joseph Valley Chapter.

The St. Joseph Valley Chapter met Sunday afternoon, Jan. 30, in the Broadway Evangelical United Brethren Church, South Bend, Ind. The sub-dean, Miss Margaret Hinkle, of the host church planned a round-table program for all colleagues and subscribers. Albert P. Schnaible, the dean, presented the topic "Developing Indexes for Thematic Music in Accord with the Church Year." Fred Myers spoke on "Building a Record Library of Organ and Choir Music." The last speaker, Mrs. John Buzby, led on the topic "Selecting Proper Music for the Choir Festival." Following each speaker the group was invited to participate in a short discussion.

A social hour followed the meeting, with Miss Hinkle and Miss Ivah Newman presiding at the tea-table. Assisting hostesses were Miss Ella Stanz, Mrs. Lester Finney, Mrs. Chester Collier and Mrs. William Perrin.

Preceding the program a short business meeting was held and plans were discussed for a recital by an out-of-town organist. Recitals were announced during the Lenten season in the cities of Mishawaka and South Bend.

DORIS PERRIN, Registrar.

## Syracuse Chapter.

The Syracuse Chapter was happy to welcome our new member, Professor Arthur Polster of the faculty of Syracuse University, on Feb. 14. Professor Polster joined us in a dinner at the First Baptist Church and led an after-dinner discussion.

We are inviting all our friends and patrons to be our guests to hear a blind organist, Charles Brand of Schenectady, play a recital at Plymouth Congregational Church March 8.

April 4 will bring a popular member recital with a presentation of favorite Easter and choral selections.

At our annual banquet in May we anticipate having Dr. Healey Willan of Toronto as the speaker of the evening. We shall conclude our year's activities with our June picnic June 11 at the home of the Hensels in Fayetteville.

MISS M. LILLIAN JEROME, Secretary.

## Carl Weinrich Plays in St. Louis.

Carl Weinrich, who played for the Missouri Chapter Jan. 28, was well received by an enthusiastic audience of about 400 who braved the miseries of a winter night to hear this outstanding recitalist. Mr. Weinrich gave the first public performance on the new four-manual seventy-eight-rank Aeolian-Skinner organ at Pilgrim Congregational Church, St. Louis. The program was made up of the following numbers: Prelude and Fugue in E major, Lubeck; "In dulci Jubilo," "Lord God, Now Open Wide Thy Heaven," "A Mighty Fortress," "Lord Jesus Christ, Turn unto Us," "These Are the Holy Ten Commandments" and Toccata, Adagio and Fugue in C major, Bach; "Three Pieces for Mechanical Organ," Haydn; Nine Preludes, Milhaud; Third Movement from "The Ascension," Messiaen.

This was the first of three recitals the Missouri Chapter is arranging this year. Claire Coci is to play the second on March 29 and Virgil Fox will close the series May 16.

A meeting was held at the Third Baptist Church, St. Louis, Jan. 31, with Katherine Carmichael, organist-director, as hostess, and the members of the chapter were guests of the organ division of the Baldwin Piano Company. After dinner and a business meeting the Baldwin electronic organ was ably demonstrated by Paul E. Mooter, head of the organ sales division. In his demonstration Mr. Mooter played several interesting pieces of organ literature which were chosen to display the tone color available on the instrument from solo stops to full organ.

ROBERT M. WEBBER, Publicity Chairman.

## Organ-Piano Recital in Columbus.

The Central Ohio Chapter and the Women's Music Club presented H. Leroy Lynn, organist, and Eleanor Sise Lynn, pianist, in a recital at Trinity Evangelical Lutheran Church in Columbus, Ohio, Feb. 6. The program was as follows: "Cathedral" Prelude and Fugue in E minor, Chorale Prelude, "O Sacred Head Now Wounded," and Chorale Prelude on "Ein feste Burg," Bach (Mr. Lynn); Siciliano, Bach-Steuerman; "Pavane pour Une Infante Defunte," Ravel-Steuerman, and "Air Varie," Clifford Demarest (Mr. and Mrs. Lynn); Chorale in A minor, Franck, and Sonatina No. 3, in A minor, Karg-Elert (Mr. Lynn); "Concerto Gregoriano," Yon (Mr. and Mrs. Lynn).

Mr. Lynn is the organist of the Fourth Lutheran Church in Springfield, Ohio. Mrs. Lynn is the assistant director of the adult

choirs in the same church. Both are graduates of Wittenberg College and Mr. Lynn studied with the late Dr. Palmer Christian while taking graduate work at the University of Michigan.

## Volkel Thrills St. Petersburg, Fla.

Some of the most brilliant organ playing presented in St. Petersburg, Fla., for a long time was heard when Dr. George William Volkel played at the First Methodist Church Jan. 31 under the auspices of the St. Petersburg Chapter.

The Handel Tenth Concerto, arranged from the original score for organ solo by Guilmant, possessed the original orchestral color as well as solo organ color, with its rapid passages being exchanged from manuals to pedals. Four Bach chorale preludes were played with great understanding of mood and text. A favorite on the program was the Variations from Symphony No. 5 by Widor, with its clear registration, clean technique and grand climax. Two Pieces in Free Style by Vierne were interesting in creating definite moods. The Chorale in A minor by Franck closed the program, but the audience demanded more, so Dr. Volkel played Handel's Largo, "The Flight of the Bumblebee" and Concert Variations by Bonnet. LOUIS HOLLINGSWORTH, Dean.

## Vernon de Tar Plays in Florida.

Vernon de Tar, organist of the Church of the Ascension, New York, and head of the organ department at the Juilliard School of Music, presented a high type of organ recital Jan. 18 for the Jacksonville, Fla., Chapter. The fine four-manual Skinner organ in the Church of the Good Shepherd (Episcopal) was the instrument on which the recitalist played a rich and varied program. Mr. de Tar revealed a keen sense of registration in relation to the different schools represented by composers. Outstanding in symphonic lines and massiveness was the Chorale in B minor by Cesar Franck. Clear and sparkling was the d'Aquin Noel with Variations, No. 10, in G. The program: Adagio and Allegro from Tenth Concerto, Handel; Chorale Preludes on Christmas hymns, "From Heaven on High" and "Good Christian Men, Rejoice," Bach; Noel with Variations, d'Aquin; Prelude and Fugue in A minor, Bach; "Rose Window," Mulet; Chorale in B minor, Franck; Prelude and Fugue in G minor, Dupré; "The Magi," Messiaen; "Carillon," DeLamarter; Allegro from Sixth Symphony, Widor.

After the recital the chapter entertained in honor of Mr. and Mrs. de Tar in the newly-decorated bishop's room of the parish-house. Special guests were subscriber and patron members of the chapter. In the receiving line were the officers, headed by C. Edward Bryan, the dean. In charge of arrangements for the reception were Mrs. Fred Wallace, social chairman; James Womble, organist and choirmaster of the host church, and Robert Lee, his associate. L. E. DINNING, Secretary.

## Students Meet in Bell Tower.

The studio on the top floor of Burton Memorial Tower in Ann Arbor was the scene of a very interesting meeting of the Guild student group at the University of Michigan Dec. 13. The studio was that of Percival Price, carillonner and professor of composition at the university, who gave a few sidelights on the work of a carillonner. Professor Price, gave the history of the casting and placing of the bells and demonstrated how they are played.

Shortly after Christmas Professor Price returned to Europe to continue the work of collecting the bells not melted during the war and returning them to the proper towers. The group enjoyed the informative and interesting demonstration, as well as the chicken-in-the-basket dinner which preceded the discussion.

A series of student recitals fulfilling university requirements for degrees was presented Jan. 6, 7 and 9 by Patricia Baumgarten, Elva Wakefield and J. Bertram Strickland. After the program Jan. 9 Marilyn Mason, instructor in organ, held an informal reception for the organ faculty and students in honor of the recitalists, two of whom are Guild officers. ELVA WAKEFIELD, Secretary.

## Resolutions on Passing of Dr. Tily.

RESOLVED, That the Pennsylvania Chapter of the American Guild of Organists records with profound sorrow the death of its fellow member, Dr. Herbert J. Tily. His example of service to and interest in humanity was a constant source of inspiration to all who knew him. To the members of his family this chapter extends its deepest sympathy in their bereavement. Be it further

RESOLVED, That a copy of this resolution be spread upon the minutes of this chapter and that a copy be sent to the family of Dr. Tily and to THE DIAPASON, The American Organist and Crescendo.

THE RESOLUTIONS COMMITTEE: Rollo F. Maitland, Ernest Willoughby, Elizabeth M. Wolf, Chairman.



## News of the American Guild of Organists—Continued

### Institute and Rally as a Service to Community Is Held in Trenton, N. J.

Central Chapter has been stressing projects with a trend toward community service this year and the institute and rally held on the evening of Feb. 7 at Trinity Cathedral, Trenton, N. J., gave evidence that the church musicians of all denominations are eager to avail themselves of opportunities to sit at the feet of successful leaders in their chosen profession. The rally, otherwise known as a "music clinic," was organized by Miss Jeannette V. Haverstick, organist of the Clinton Avenue Baptist Church, Trenton, and chairman of the membership committee of the chapter. A serious effort was made by telephone, letter and newspaper publicity to persuade all church organists or pianists in the city to attend, regardless of whether they are members of the Guild or not. Facilities for registration were provided, so that the list of those in attendance could provide material for "missionary work" later among nonmembers. As the time for the opening drew near guests came in such numbers that it was impossible to register them without delaying the program. Organists had been asked to invite their ministers, music committees, Sunday-school pianists, choir members and anyone else interested in church music. Princeton Chapter members also were invited.

The program began with a typical evening service in the chapel, with Herbert Ralph Ward, organist of the cathedral, at the console of the Austin organ, and the Very Rev. Frederic M. Adams, dean of the cathedral, as the officiating clergyman. As a brief opening recital Mr. Ward played: Communion from the Midnight Mass, Hure; Fugue in G minor, Bach; "Harmonies du Soir," Karg-Elert. Arthur Holden, baritone, sang "The Publican," van de Water.

After the service the guests went to synod hall, where the following topics were discussed: "The Ministry of Music," Dean Adams; "The Organist in the Service," Raymond Rudy, organist of Trinity Church, Princeton, and former dean of the Princeton Chapter; "Youth Choirs in the Service," Dorothy Holjes of the Flemington Choir School. Dr. David Hugh Jones of the Westminster Choir College faculty and Princeton Seminary choir director, conducted a demonstration choir rehearsal, using a group of volunteers from the audience as "guinea pigs."

New organ music was on display, as well as music for adult and youth choirs. Refreshments and a social hour followed the talks and Dean Adams took some of the guests on a tour of the cathedral.

Popular demand indicated that an early repetition of such a program would be welcome.

RAMONA C. ANDREWS, Registrar.

#### Catholic Service in Chicago.

Despite the extreme cold a large number of Guild members and friends attended a special service at Notre Dame Catholic Church, Chicago, Sunday afternoon, Jan. 30. This service was arranged for members of the Illinois Chapter by the parish priest, Father Hebert, and by the organist-director, Rene Dosogne, who is an active Guild member and an authority on Gregorian chant. Vespers and Benediction of the Most Blessed Sacrament were sung effectively by a choir of sixteen men. Preceding the service Mr. Dosogne played the following numbers on the church's excellent Casavant organ: Ricercare, Palestrina; "Ave Maris Stella," Tite-louze; "Verset sur un Tantum Ergo," Folville; "Ave Maria," Nibelle.

After the service more than 100 Guild members and guests attended a tea and social hour in the parish hall.

#### Guild Service in Massachusetts.

The Massachusetts Chapter held its 167th service at the First Church in Cambridge, Congregational, Jan. 31. Choirs of four Cambridge churches participated. The program included the following: Organ preludes, "Thou Wondrous King," Karg-Elert, and "Divinum Mysterium," Purvis (played by Helen Borngesser, organist of Central Congregational Church, Newton); "A Good Thing It Is to Give Thanks," Bitgood, and "O Lord, Be

Merciful," Franck (sung by the choir of the Old Cambridge Baptist Church, directed by Francis E. Hagar); "Deep River," arranged by Ringwald; "Go Tell It on the Mountain," Traditional, and "St. Francis' Prayer," Olds (sung by the choir of the Evangelical Covenant Church, directed by Elmer G. Westlund); "All Go unto One Place," Wesley, and "Winter Passes Over," Purvis (sung by the choir of the North Congregational Church, directed by William K. Provine); "Thy Blessing, Father," Johnson, and "Let All That Hath Breath Praise the Lord," Whitford (sung by the choir of the First Church, directed by Homer Whitford, F.A.G.O.). The combined choirs sang "Laudamus" (Welsh Chorale), arranged by Protheroe. The organ offertory was "Rosace" ("Esquisses Byzantines"), Mulet (played by Mark S. Dickey). The postlude was the Fugue in G minor (the Lesser), Bach (played by Joseph A. Burns, F.A.G.O.).

The service was one of beauty and reverence and the choirs sang with expression and fine musical quality.

MARJORIE FAY JOHNSON, Secretary.

#### Finish First Year at Brigham Young.

The first year's activities of the Brigham Young University Collegiate Chapter at Provo, Utah, were concluded Jan. 14 with a week-end spent with Marcel Dupré. Mr. Dupré's recital in the Provo Mormon Tabernacle was heard by an enthusiastic audience of 2,000 young people. It was followed by a Guild dinner at a local restaurant. The next day, Saturday, Mr. Dupré was taken to Salt Lake City to hear and play the newly-rebuilt Tabernacle organ and to meet with G. Donald Harrison. He was enthusiastic in his praise of the new university organ. This historic instrument, being rebuilt and installed by the Austin Organ Company and Felix Schoenstein of San Francisco, will be finished in about three months. The organ, of four manuals and eighty ranks, is in the Joseph Smith Memorial Auditorium on the upper campus. Other organs available at Brigham Young are a three-manual, forty-five-rank Austin, a three-manual, ten-rank Robert-Morton, a three-rank Möller, a Hammond electronic and a Baldwin electronic.

The collegiate A.G.O. chapter now has twenty-five members. Robert R. Douglas, a senior from Long Beach, Cal., was the first president and Rosella Compton, a senior from Morgan, Utah, is now in that position. Professors J. J. Keeler and G. W. Fitzroy are faculty advisors. Professor Keeler is university organist. The chapter is eagerly awaiting the dedication of the new organ and the beginning of weekly vespers and organ recitals.

ROBERT R. DOUGLAS.

#### Study Innards of Organ in Auburn.

Members of the Auburn, N. Y., Chapter had a good opportunity to learn some of the inside facts of the organ Nov. 10. The organ at the First Presbyterian Church is undergoing extensive changes. Walter Angell of the Aeolian-Skinner Company, in charge of the work, made explanations and answered questions concerning the many working parts and a few of the 4,000 pipes.

MRS. J. D. JAMESON, Registrar.

#### Alabama Banquet for Clergy.

The Alabama Chapter met Feb. 15 at the East Lake Methodist Church in Birmingham for the annual banquet in honor of the ministers and their wives. Mrs. Robert Kirby, the dean, presided and Vernon Skoog, sub-dean, introduced the program. The program was given by the ministers as a burlesque on "tryouts" for the artist course of the Birmingham Music Study Club. Those participating were Dr. Dale Le Count and Dr. John Lukem in a comedy skit; the Rev. Stephen Kimbrough, vocalist; Dr. Wilkie Collins, pianist, and a male quartet under the direction of George P. Turner. Dr. Frank Wood, pastor of the Woodlawn Baptist Church, delivered an address on "The Place of Music in the Service." Myrtle Jones Steele spoke on the aims and ethics of the Guild. Over one hundred were present.

Sam Owens, organist of the Sixth Avenue Presbyterian Church, was presented in recital Jan. 14.

MYRTLE JONES STEELE, Reporter.

#### Southwestern Michigan.

The Southwestern Michigan Chapter held a dinner meeting Feb. 7 at the Second Christian Reformed Church, Kalamazoo. Dean Frank K. Owen conducted a short business meeting, after which he presented John Dexter of Grand Rapids, dean of the Western Michigan Chapter. Mr. Dexter gave each member a list of organ com-

positions and anthems suitable for church use, on which his discussion and organ illustrations were centered. Before adjourning the group tried their skill at singing a few anthems.

MARIBELLE HALVERSON, Registrar.

#### Detroit Hears Richard Ross.

Richard Ross, the Baltimore organ virtuoso, made his first appearance in Detroit on the evening of Feb. 14 under the sponsorship of the Eastern Michigan Chapter. A sizable audience gathered in the auditorium of the Detroit Art Museum for this recital in spite of a down-pour of rain and the fact that the recital was competing with another one in the city given by Jascha Heifetz.

To say that this audience was well repaid is putting it mildly. Mr. Ross chose a very exacting program and one which was calculated to exploit to the fullest the splendid resources of the four-manual Casavant. The program opened with four Bach selections: "Fugue a la Gigue," Allegro from Fifth Trio-Sonata, "When Thou Art Near" and Toccata in F major. These were all played with a fine regard for their contrasting moods. The air for lyric beauty and the toccata for brilliancy deserve special mention.

The middle portion of the program was the massive "Grande Piece Symphonique" by Franck. That the artist was able to sustain the interest of the audience throughout this lengthy work was evidenced by the enthusiasm with which it was received. The closing group was very much in the ultra-modern vein. It opened with "Communion on a Noel," by Hure. Possibly the highlight of the recital was reserved for the last. Mr. Ross closed the program with Sowerby's "Pageant," executing the pedal solo passages with apparent ease.

At the close of the program, at the insistence of the audience Mr. Ross responded with three encores: "The Cuckoo," d'Aquin; "Carillon," Vierne, and the last movement of the Fifth Concerto by Handel.

The January meeting of the Eastern Michigan Chapter was held on the evening of Jan. 25 in Grace Lutheran Church, Detroit. About forty members and guests sat down to a dinner served by the women of the church. A business meeting was conducted by Sub-dean Hugh Baker in the absence of Dean Elizabeth Root Murphy, who was confined to her home by illness.

The organ program took the form of a demonstration of music to be played on a two-manual. The organ of the church is a recent installation by M. P. Möller. The program was given by two of our colleagues, Mrs. Mildred Clunas and Benjamin Laughton. Mrs. Clunas' numbers were: "Ad Ecclesiae Gloriam," Macfarlane; "A Carpenter Is Born," from "Apostolic Symphony," Edmundson; Pastorale, Guilmant, and "Easter Morn," Lemare. Mr. Laughton's numbers were: Trumpet Tune, Purcell; Two Preludes (first time in Detroit), Chadwyck-Healey; Pastorale, Vierne; Two Liturgical Preludes, Oldroyd, and Chorale Prelude on the "Old 104th," Parry.

The hostess of the evening was Mrs. H. J. Kuhlmann, organist of Grace Church and wife of the pastor.

MARK WISDOM, Secretary.

#### Vesper Service in Orlando, Fla.

A vesper service of the Central Florida Chapter was held Sunday, Feb. 6, in St. Luke's Cathedral, Orlando. A. E. R. Jones, Orlando, organist, had charge of the music. Bishop Henry Loutitt spoke on music and its important part in church services, stressing the point that music was a symbol of man's worship. His text was in verses 1 and 2 of Psalm 95.

A social hour was enjoyed in the parish-house. Hostesses were Mrs. Ernest Willard and Arthur Jones. A short business session was presided over by the dean, Mrs. Paul Penrod.

Sixteen members were present, from Lake Wales, Eustis, Orlando, Winter Park, DeLand, Sanford, Clermont, Groveland and Daytona Beach.

The March meeting will be held at the Broadway Methodist Church in Orlando on the third Tuesday. Each organist is to bring an anthem that she will play and members will be the choir.

MRS. R. H. WALTHOUR,  
Secretary-Treasurer.

#### Book Review in Youngstown.

At its meeting Jan. 31 the Youngstown Chapter heard an interesting review of "The Contemporary American Organ" by William H. Barnes. The Rev. J. D. Muller of Petersburg, Ohio, spoke of the book. This was followed by the playing of the recordings of the Aeolian-Skinner Company, "Studies in Organ Tone," with explanations by G. Donald Harrison and examples compiled and played by Ernest White. An added delight was hearing Virgil Fox's latest recordings—Fantasy in F minor, Mozart; Prelude and Fugue in

G minor, Dupré; Sonata in F minor, Mendelssohn, and "Fugue a la Gigue," Bach. The last number was repeated by popular demand.

The meeting was held in Bethlehem Lutheran Church, Dean Clarence Barger presiding.

MRS. PAUL A. ADAMS, Secretary.

#### Dupré Plays in Hartford.

The Hartford, Conn., Chapter was privileged to sponsor Marcel Dupré in a recital at St. Joseph's Cathedral, Hartford, Jan. 25. An overflow audience of 2,300 people gathered to hear the French virtuoso in the following program: Passacaglia and Fugue in C minor, Bach; Variations on "Weinen, klagen, sorgen, zagen," Liszt; Prelude on a Theme in Gregorian Style, DeLamar; Chorale in B minor, Franck; "Le Banquet Celeste," Messiaen; Symphonic Poem and Prelude and Fugue in C major, Dupré. The height of the recital came in the improvisations on four themes presented by members of the Guild. A charming scherzo and impressive fugue were created on these themes.

The recital closed with the Benediction of the Blessed Sacrament, sung by the combined choirs of the cathedral and the Asylum Hill Congregational Church, under the direction of Miss Mary I. Butler. Guilmant's "Ave Verum" and "Tantum Ergo," "Divine Praises" in English, as arranged from the Gregorian by Brager, and "Praise the Lord," Biggs, were beautifully sung. A reception for Mr. and Mrs. Dupré and Guild members followed the service.

On Feb. 7 a chapter meeting was held at the Unitarian Church, Hartford. Supper was served, following which Lyman B. Bunnell spoke on "Church Anthems." He told of his methods in planning and selecting anthems for the church year. Plans are being made for a combined senior and junior choir festival in May and a rehearsal of the music to be used was conducted by Edward H. Broadhead, using Guild members as a choir.

GRACE D. BERRY, Publicity Chairman.

#### San Diego Ministers as Guests.

The San Diego Chapter held its monthly meeting Feb. 7 at All Saints' Episcopal parish-house. The organists and choir directors held a dinner with their ministers as guests. This is a yearly event in San Diego. We were honored to have Dr. and Mrs. Albert Riemenschneider as guests. He gave us some very interesting information about new organ music he is arranging. We also enjoyed discussions by Dr. Stark of the First Congregational Church and the Rev. Harry Burke, pastor of All Saints' Episcopal Church.

IRENE MITCHELL GRAHAM.

#### Oklahoma Chapter Meetings.

The Oklahoma Chapter held its second meeting of 1949 at St. Paul's Methodist Church, Tulsa, the night of Feb. 1. The new meeting place, accompanied by a delectable dinner provided by the women of the church, under the direction of Mrs. C. H. McClure, is coming into decided favor with chapter members. Dean Hine presided and conducted the class in general musical knowledge. Martha Esther Blunk was the leader in a valuable round-table discussion based on an article in *The Etude* several years ago on "Thought of Errors at the Church Service" by Eugene F. Marks. This led to discussion of such subjects as the importance of proper organ music to suit a particular service, soft music during the prayer and spoken word, use of the organ at weddings while the vows are being taken, recital numbers during the service, the organist making a display of technique, loud organ music and sacred words adapted to well-known operatic numbers or to secular songs.

The chapter's meeting of Jan. 5 was held at the same place and the feature of the evening was a talk by Mrs. Tom A. Grewell on her recent trip to Cuba. Dean Hine read from the *Musical Digest* of December, 1947, an article on the baroque organ by Glenn Dillard Gunn. Mr. Weaver told of the old baroque organ on which he was obliged to practice at the Leipzig Conservatory.

JOHN KNOWLES WEAVER, Sub-dean.

### BIRTHDAY GREETINGS

To my great friend, Dr. Anton Gottfried, outstanding Pipe Organ Builder of this century, go my heartiest wishes for his 87th birthday.

**JOS. H. DEWOLFE**  
Organ Builder

Jacksonville 5, Florida



## News of the A.G.O.—Continued

**Northern California Chapter.**

The two Guild-sponsored recitals in January, played by Marcel Dupré and Carl Weinrich in Trinity Episcopal Church, San Francisco, drew record audiences and were accorded highest praise by the press.

Plans are being formed for the regional convention of the western states, to take place July 5, 6, 7 and 8. They include recitals by California members, with the closing program to be played by a nationally-known organist; also lectures, conferences and trips in and around San Francisco. A special feature of the convention will be a contest open to organists under 25. Preliminary tryouts will be conducted in each district, the finals taking place at the convention, after which the winner will be heard in a recital.

Considered from every standpoint, Marcel Dupré's recital at Trinity Episcopal Church, San Francisco, Jan. 6, was nothing short of sensational. Outstanding on his program were the Bach Passacaglia and Fugue and his own Noel Variations, the latter performed with colorful registration as well as breath-taking virtuosity. His improvisation consisted of a sonata-form movement and a fugal finale. The themes were chosen from those submitted by the audience, two being by Guild members. The large church was filled to overflowing and many were turned away.

Credit for the success of the recital was due to the efforts of Mathleen S. Luke, sub-dean, whose plan of asking each Guild member to be responsible for five sponsor's cards at \$1 each resulted in a surprisingly large revenue.

FREDERICK FREEMAN, Registrar.

**Plans in Santa Barbara.**

The Santa Barbara, Cal., Chapter, of which Monroe Langlo is dean, anticipates a busy and worthwhile season in 1949. On May 5 the Guild of Church Choirs, a branch of the chapter, consisting of six church choirs, aggregating 175 voices, will give a concert in the First Methodist Church, where Henry Cantor, librarian of the chapter, is director of music. The program will be divided into three sections. Dean Langlo will conduct a group and Wilfred Woodburn, the sub-dean, will participate as conductor, while Mr. Cantor will conduct excerpts from Gounod's "Redemption." It is hoped to use a brass choir for part of the program and a small orchestra for the "Redemption" numbers.

Mr. Cantor has made it a tradition to present Handel's "Messiah" in his church at Christmas and has been very successful in the last three years in this work. This season's presentation was given Dec. 12. There were 106 voices in the choir. The soloists were of recognized standing. The accompaniment was provided by a small orchestral group, with piano and organ. A repeat performance was given under Mr. Cantor's baton in the large auditorium at Ventura before a capacity audience.

The local chapter is growing and last year a branch chapter was organized in Ventura. Mr. Langlo is in his second year as dean.

EMMA LOU O'BRIAN, Secretary.

**Charter Dinner in Chico, Cal.**

The new Chico Chapter held its charter dinner at the Hotel Oaks in Chico, Cal., Jan. 14. After dinner, which featured presentation of the official charter by the dean, Charles Van Bronkhorst, we adjourned to the First Baptist Church for the following program: Organ solos by David Lytle, sub-dean—Prelude and Fugue in E minor (Cathedral), "Christ Lay in the Bonds of Death" and "In Thee Is Joy," Bach. Organ and piano duets by Mrs. Marie Erwin, piano, and Charles Van Bronkhorst, organ—"Dialogue," from Symphonie Piece, Clokey; Rhapsody, Demarest. Organ solos by Preston Rockholt, organist of the First Baptist Church—"Carillon," Vierne; Pastorale, Franck; Fanfare, Sowerby.

**San Jose Chapter.**

The San Jose, Cal., Chapter held its monthly meeting Sunday afternoon, Feb. 13, at the First Congregational Church. The student Guild group of San Jose State College was the host for the afternoon under the supervision of Richard Jenson, professor of organ at the college. The afternoon opened with a Bach program of organ music played on the newly-remodeled organ by four of the students: Calvin Gunn, James Canavero, Catherine Barnes and Helen Frazee. Two sound films were shown—"Music in the Wind," a history of the organ from ancient times, and "Singing Pipes," a trip through the Casavert organ factory in Canada. A business meeting followed this, with Dean Iru Price presiding. Plans were discussed for the annual choir festival in San Jose in May. A choir festival is also being planned to be held in Los Gatos under the direction of J. William Jones from Redlands University. Plans are being made

for the regional convention to be held in San Francisco in July. At the close of the afternoon refreshments were served by the student group.

On the evening of Feb. 3 our chapter presented Richard Ross in the third and last recital of the concert series for the season. Mr. Ross appeared in the San Jose First Methodist Church and was well received in the following program: Concerto in F major, Handel; "Fugue a la Gigue," Bach; "When Thou Art Near," Bach; Toccata in F major, Bach; Fantasia in A, Franck; "Carillon," Vierne; Roulade, Bingham; "Twilight at Fiesole (Florentine Sketches)," Bingham; "Thou Art the Rock," Mulet.

MARJORIE MARSHALL BONDE, Recorder.

**Redwood Empire Chapter.**

The Redwood Empire Chapter was entertained at the home of Dean Gordon Dixon in Santa Rosa, Cal., Feb. 1. The program was presented by members of the student chapter at Santa Rosa Junior College. Shirley Laursen sang "Du bist wie eine Blume," Rubinstein, and "The Star," by James H. Rogers. Joy Swinney played: Cantilena, by Hosmer, and "March of the Noble," by Keats, on the Hammond organ. Mr. Dixon and Doris Ballard played Demarest's Fantasia for organ and piano. After a brief business meeting the members discussed "Tricks of the Trade." The evening concluded with cake and coffee.

CLAIRE COLTRIN, Publicity Chairman.

**East Central Illinois Meetings.**

The East Central Illinois Chapter had a "share-the-music" meeting Jan. 17 in McKinley Memorial Presbyterian Church, Champaign. Each member brought five compositions, some organ music and several anthems. It was music which he had found to be practical as well as artistic. Each one showed the music to the assembled group, telling of its merits, and occasionally demonstrating it on the organ. Host for the evening was Lester Van Tress, organist and choirmaster of McKinley Memorial Presbyterian Church. For its February activity the chapter sponsored a recital in the First Methodist Church of Champaign. The recital presented members of the chapter who are students in the School of Music of the University of Illinois. May Messman, Jane Kunkle, Betty Abraham, Mary Louise Day and Richard Litterst were heard.

**Berkshire Chapter.**

The Berkshire Chapter met at the First Congregational Church of Dalton, Mass., Jan. 24. Professor Robert Barrow of Williams College was the speaker. Effective service playing and accompanying were illustrated at the Skinner organ with emphasis on clarity in ensemble and special problems in registration. Refreshments followed.

Feb. 14 the annual ministers' night was held at the First Baptist Church in Pittsfield. The Rev. George Beilby, First Congregational Church, Williamstown, spoke on "The Theological Implications of Church Music." His appeal for making this medium of expression more understandable and meaningful evoked a lively discussion between ministers and organists on the choice of anthems.

Future plans include a two-day course June 14 and 15 under Catharine Crozier and Harold Gleason.

MARGARET READE MARTIN, Registrar.

**New Hampshire Hears Piché.**

Bernard Piché gave a recital at St. Marie's Catholic Church in Manchester, N. H., Sunday evening, Jan. 16, before a good-sized audience. Mr. Piché's program was skillfully rendered and excellently chosen. Throughout the program it was evident that Mr. Piché has the knack of selecting tasteful and delightfully contrasted registration.

Mr. Piché's recital, the eighteenth which the New Hampshire Chapter has sponsored since its formation two years ago, may be classified as one of the outstanding musical events in its history.

IRVING D. BARTLEY, Dean.

**New Orleans Chapter.**

The New Orleans Chapter met Jan. 17 at Dixon Hall on the Newcomb campus. Plans were made for our member recital Feb. 21 at Christ Church Cathedral. Walter S. Jenkins was elected librarian to succeed Mrs. Louis Guidry, who had resigned. W. Donald George, chairman of the program committee, presented a program of recordings by Albert Schweitzer, Carl Weinrich, Virgil Fox and E. Power Biggs. A discussion of the compositions and interpretation followed.

W. DONALD GEORGE, Reporter.

**Fort Worth Chapter.**

The Fort Worth, Tex., Chapter held a dinner meeting Feb. 15 in the dining hall of the Broadway Baptist Church. Miss Janie Craig, the dean, presided, and two new colleagues were voted into membership. After dinner the company heard an interesting program in the nearby Beth-El Synagogue. Rabbi Samuel D. Soskin spoke

briefly on the history and traditions of Jewish music. He reminded his audience that the instruments for accompanying the human voice have been used in Jewish churches only in the nineteenth and twentieth centuries. The choir of Beth-El Congregation, directed by W. Allen Rubottom, gave examples of service music and chants. Charles C. Miller, organist, accompanied the choir and played several selections. Singers and instruments were concealed from view of the audience.

ELIZABETH HOUSE, Secretary.

**Lubbock, Tex., Chapter.**

The Lubbock, Tex., Chapter met at the Shepherd King American Lutheran Church Feb. 7. The new church has a Baldwin electronic organ. Mrs. David V. Sieberg played "In Death's Strong Grasp the Saviour Lay," Bach, and "Priore," by Borowski. Mrs. Ernest Wilpitz played "The Last Supper," Weinberger, and the Chorale Improvisation on "In dulci Jubilo," Karg-Elert. The guest speaker was Dr. T. Smith McCorkle, dean of the Fine Arts School of Texas Christian University, Fort Worth. He spoke on "Fine Arts in Democracy," emphasizing the opportunities available to students in art, drama, speech, radio and music. Mrs. Travis White was in charge of the program. Mrs. Mamie I. Neal, the dean, presided over the business session.

ROBERT E. SCOGGIN, Sub-dean.

**Sunland Chapter Meets.**

The Sunland Chapter met Jan. 18 at Asbury Methodist Church, El Paso, Tex. Various activities were discussed, among them the slated recital by Dr. E. W. Doty, dean of the College of Fine Arts of the University of Texas, in April. Dean Silbermann gave a detailed report of the conclave held in New York which he attended.

One new member was added—Mrs. Duncan MacPherson. We now have eighteen members and hope to have twenty before the year is over.

LESTER SILBERMAN, Dean.

**Sherman-Denison Chapter.**

Members of the Sherman-Denison Chapter in Texas met at the home of the dean, Mrs. Jack Hannah, Jan. 17 for a business meeting and program. Mrs. Frank Spindle, program chairman, introduced the program. Mrs. J. J. Scull gave a talk on "How to Pass the American Guild of Organists Examinations." Mrs. Scull's talk was based on a paper written by Rowland W. Dunham, F.A.G.O. A group of recordings by prominent organists was presented by Miss Myra Jo Preston.

After a social period the meeting adjourned.

FRANCES DANNEL.

**Pastors Are Wheeling Guests.**

Members of the Wheeling, W. Va., Chapter were hosts to the pastors of the churches in which they play at the annual dinner Jan. 18 in the Scottish Rite Cathedral. Dean Loren Mercer presided and after introductions of members and ministers he presented the Rev. Frank Rowley of Elkins, W. Va., as the entertainer of the evening. Mr. Rowley conducted group singing and gave dialect readings. At the business meeting plans for the Guild festival were made. H. HADSELL, Secretary.

**Rabbi Is Binghamton Speaker.**

Miss Elizabeth Britton was hostess to the Binghamton Chapter Jan. 24. The dean, Miss Emily Williams, announced the Virgil Fox recital in Binghamton March 10 and also the local organist competition to be held in the spring.

Rabbi I. Friedland spoke on Hebrew music. The talk was illustrated with records made by Jewish cantors. A social time followed.

ELLOUISE HEFFELFINGER, Secretary.

**Annual Dinner in Lexington, Ky.**

The annual dinner meeting of the Lexington Chapter was held at the Lafayette Hotel Jan. 31. Presiding at the meeting was Mrs. Era Wilder Peniston, the dean.

MRS. ELBERT A. CHEEK,

Publicity Chairman.

**Guild Service in Tampa, Fla.**

The Tampa-Gulf Coast Chapter's Guild service was held at the First Baptist Church Sunday, Jan. 9. The audience was somewhat thinned by two other musical entertainments. Miss Margaret Smith of Tampa University played two organ numbers, after which the quartet from the Jewish Temple sang two numbers. Mrs. George Hayman, the dean, read the Guild principles and Mrs. Margaret Knauf, hostess organist, presided at the large organ for the regular service.

MRS. NELLA WELLS DURAND.

**Wedding Music Roanoke Subject.**

Miss Helen Howell of Lynchburg, Va., organist, and Miss Elizabeth Starritt of Roanoke, Va., vocalist, presented selections suitable for weddings at the meeting of the Southwestern Virginia Chapter in Roanoke Jan. 25. A discussion of wedding music was led by Miss Beverly Falls of Roanoke. The musical program, which was presented at the Belmont Baptist Church, included the following numbers: "Jesus, Joy of Man's Desiring" and "Lord Jesus Christ, Turn Thou to Us," Bach; "La Vallée du Behorlejeu" and "Au

Matin," Bonnal; "Clair de Lune," Vierne, all played by Miss Howell. Miss Starritt sang "Calm as the Night," Bohm, and "I Love Thee," Grieg.

MRS. W. E. BELL, Secretary.  
Chairman Publicity Committee.

**Monthly Meeting in Tallahassee.**

The monthly meeting of the Tallahassee, Fla., Chapter was held Jan. 17 in the Westcott building on the Florida State University campus. Here the members had access to a small Möller organ ordinarily used for practice purposes. Paul Allwardt was in charge of the program and delivered before the twenty-two members present a very interesting talk on "Some Simpler Music for Church Use." The members enjoyed singing anthems used by Mr. Allwardt. Several organ selections were played by other members.

HERMAN GUNTER,

**Claire Coci Atlanta Recitalist.**

The second of a series of organ recitals presented in Atlanta this season under the auspices of the Georgia Chapter, Mrs. Charles Chalmers dean, was given Jan. 31 at Presser Hall, Agnes Scott College, by Claire Coci. The programmed numbers included: Passacaglia and Fugue in C minor, Bach; Magnificat, Schuler; Sonata, "We Thank Thee, O God," Bach; Fantasia, Liszt; "The Reed-Grown Waters," Karg-Elert; "The Fountain," DeLamarter; Finale from First Symphony, Vierne; "Mater Dolorosa," Weltz; Prelude and Fugue in G minor and "Variations sur Un Noel," Dupré. Encores were "The Musical Clock," Haydn; Toccata from Fifth Symphony, Widor; "The Musical Snuffbox," Lladoff, and others. Miss Coci's playing completely won the large audience that came out to hear her despite an ice storm.

After the recital a reception for Miss Coci was held at the lovely home of Mr. and Mrs. Asa Candler, Jr. Miss Coci further delighted the Guild members and their friends by playing several selections on the Candler's four-manual Aeolian organ.

DIXIE STEVENS, Registrar.

**Waterloo, Iowa, Chapter.**

The new Zion American Lutheran Church was the scene of an outstanding program for the Waterloo, Iowa, Chapter by members of the Junior B Natural Music Club Feb. 15. A festival of religious music emphasizing peace was held before an audience of 150 people. The music club consists of high school boys and girls. Some of the numbers were vocal solos, a string quintet, a vocal sextet and organ and piano solos, all dealing with the thought of peace. To be remembered long was the musical forum by seven groups of young people from as many different religious faiths. Under the title of "Music of My Church" histories, customs and musical backgrounds were portrayed by members of Roman Catholic, Jewish, Brethren, Lutheran, Seventh-Day Adventist, Episcopalian and Christian Scientist churches.

Jan. 18 the members held a picnic dinner at the home of Mrs. Ellen Law Parrott. Miss Ida Caine discussed small choirs, Earl Stewart children's choirs and Maurice Gerow choir directing.

MARION SMITH, Publicity.

**Decatur Chapter Meeting.**

The Decatur, Ill., Chapter held its monthly meeting Feb. 7 in the First Methodist Church. Dean Paul Swann was in charge. Two new members were added to the chapter, one of these being a transfer from the Peoria Chapter. Plans were discussed for the hymn festival May 17 in the Masonic Temple, Decatur, which will be directed by Dean Swarthout of the School of Fine Arts, University of Kansas. It is thought that there will be some 400 singers to greet Dean Swarthout.

After the business meeting we heard Maurice Noland, choral director for the Decatur High School, tell of his work in the school system. He described the preparations and the production of the famous choral vespers that he gives every year at the Christmas season.

HAROLD L. TURNER, Publicity.

**Lutheran Liturgy Is Sung.**

The Monmouth Chapter, New Jersey, held its Feb. 14 meeting at Holy Trinity Lutheran Church, Manasquan. The senior choir, directed by James R. Scull, organist and choirmaster, sang a complete Lutheran choral Holy Communion service for the Guild as a demonstration of liturgical forms. The choir also sang three anthems—"God, Who Madest Earth and Heaven," Fisher; "In dulci Jubilo," Pearlsall, and "Hallelujah Amen," Handel. Mr. Scull used an Elevation and Arabesque by Vierne as solo organ numbers.

Mrs. Everett H. Antonides, the dean, presided at the business meeting in the parish-house, at which time hymns for the March hymn festival, which will be held at St. Paul's Methodist Church, Ocean Grove, were chosen by members. The choirs of all Guild members will unite under the direction of Dr. Westervelt Romaine of Washington, D. C., for the festival.

Refreshments were served by the women of the choir after the discussion period.

LILYAN CONNOLLEY, Registrar.



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## THE DIAPASON

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CHICAGO, MARCH 1, 1949

## The Salt Lake City Organ

Of all the famous American organs none is better known to the public than the great instrument in the Mormon Tabernacle at Salt Lake City, Utah. Thousands of visitors have heard it every year and one recalls when the transcontinental railroads passing through Salt Lake City arranged their schedules so that tourists could stop long enough to visit the Tabernacle and hear a recital. Illustrated travel literature dwelt on the size and beauty of the organ.

Daily recitals by the two able men who preside regularly over the instrument—Alexander Schreiner and Frank Asper—have carried on the tradition established many years ago by John J. McClellan and others. The Salt Lake City organ definitely is not one of those, of which there are too many, which represent a large unused investment because they are so seldom played.

Our news columns tell of the reconstruction and complete rejuvenation of this organ, just completed. Though described as rebuilding and modernization, the work done by G. Donald Harrison and his forces to carry out the design of the authorities of the Church of Latter-Day Saints and the organists mentioned virtually provides a new instrument and one which is an outstanding addition to the world's great organs. At the same time the features that impressed everyone who heard the Tabernacle organ in the last four-score years have been retained. One of these features is the great 32-ft. pedal open diapason, believed to be the only round wooden stop in the world. How logs from which the organ pipes were made were hauled for 300 miles by ox teams back in 1866—this was before the day of the railroads in the West—and how glue was made from the hides of bison forms a chapter in the history of the nation and in the history of the organ that is filled with romantic interest. In making the desert blossom as the rose the men of the Mormon faith did not neglect art and culture while practicing their religion.

That on the foundation laid by industrious and devoted churchmen so many years ago there has been built a strictly modern instrument of five manuals and nearly 11,000 pipes, and that this great organ should be played daily and be heard from coast to coast over the air, is not only interesting, but heartening, to all who love the organ and its music.

## Activities of Unique Club

It is always interesting to be informed of the activities of the Organ Club, a unique English organization whose object is to visit churches and hear and try organs in London and its vicinity. For twenty-two years this organization has brought its membership into close contact with instruments both large and small, old and new, and it has had the hearty cooperation of organists and church au-

thorities. Recitals have been arranged for the club and it has been a factor in promoting acquaintance with organs in a way which probably could not be brought about by any other means. J. R. Knott, secretary and treasurer of the club, has sent THE DIAPASON a copy of his annual report for 1948. It shows evidence of a decided increase in interest in the scheduled trips in the fact that in eleven months seventy-seven new members were enrolled. The organization now has a membership of 230.

There is a suggestion to organ "fans" on this side of the Atlantic in the success of the London Organ Club.

## For a Singing Congregation

On the weekly calendar of St. Paul's Episcopal Church, Lansing, Mich., Jan. 30 the following paragraph appeared: "We are pleased when our congregation takes its full part in the church services. This has been the rule in St. Paul's for some time. The hymns, psalms and chants are not just a concern of the clergy and choir, but of all worshipers, and you are urged to participate fully. To the achievement of that end our choirmaster tries to arrange tunes that are familiar."

This appeal, made by the rector, the Rev. George R. Selway, D.D., and the organist and choirmaster, Paul H. Eickmeyer, is submitted as a suggestion to other churches. It is a practical way of persuading the congregation to take greater interest in the service—and especially the music—of the church.

GIFTS FOR SCHOLARSHIPS  
AT THE ORGAN INSTITUTE

The Organ Institute of Methuen, Mass., has announced the establishment of a scholarship fund in memory of M. T. Stevens, one of the founders of the institute. The gift of a member of the Stevens family, the new fund will make it possible for ten young and talented organists to attend the summer session who might otherwise have been unable to enjoy its advantages. This year this new fund, with previously established scholarships, will provide opportunities for fifteen persons of outstanding ability to take the four weeks' intensive course to be given at Andover by E. Power Biggs, Arthur Howes, Arthur Poister, Carl Weinrich and Ernest White.

Mr. Stevens, in whose memory the scholarships have been given, was an organ pupil of the late Everett E. Truette, one of the organists who participated in the dedicatory recital on the Methuen organ in 1909. He was widely known as a patron of music and was one of the group which included Dr. A. T. Davison, Dr. Wallace Goodrich and Arthur Howes, who launched the Organ Institute in 1947.

Other scholarships in the Organ Institute have been donated by G. Donald Harrison of the Aeolian-Skinner Organ Company; B. Allen Rowland, in memory of Edward F. Searles (who built the hall in Methuen as a permanent home for the organ there); Donald Gray of the H. W. Gray Company and Charles W. Homeyer of the Charles W. Homeyer Company. In addition, the C. F. Peters Corporation will help scholarship students by giving them copies of all of the music to be studied in the school this year for which Peters editions are used.

Through the generosity of the trustees of Phillips Academy in Andover, where the summer session is to be held, the entire cost of the session, including board, room, admission to eight concerts, daily master classes and individual instruction from the faculty of five distinguished organists, is only \$200. A number of mature musicians, standing high in the profession and occupying important positions, enroll each year for the summer session.

DR. WILFRID PELLETIER has been appointed chief music adviser to the Theodore Presser Company. Dr. Pelletier is the distinguished conductor of the Metropolitan Opera. Among his other activities are his Metropolitan Opera auditions of the air radio program, now in its twelfth season, and director of the National Conservatory of Music, Quebec, since its founding in 1943, and director of the children's concerts, Montreal. Dr. Pelletier will maintain a studio and staff in the Metropolitan Opera House, New York City, where musicians may consult him on Presser, Church and Ditson publications.

## Letters to the Editor

## American Music at Washington Cathedral.

Washington, D. C., Feb. 10, 1949.—  
Editor of THE DIAPASON:

I noted with interest Dr. Thompson's remarks in his column of the February issue of THE DIAPASON concerning my failure to program compositions by American composers at the Washington Cathedral. I have always been eager to perform works by American composers and shall continue to be. The following is a list of American compositions performed at the Washington Cathedral from Jan. 1, 1948, to Dec. 31, 1948:

## SERVICE MUSIC.

Benedictus es, Domine, in C minor, Leo Sowerby.  
Magnificat and Nunc Dimittis in E, Garth Edmundson.  
Benedicite Omnia Opera, in B minor, T. Tertius Noble.  
Magnificat and Nunc Dimittis in A minor, Noble.  
Communion Service in D flat, T. F. H. Candlyn.  
"Jubilate Deo," William Strickland.  
"Cantate Domino," David McK. Williams.  
"Deus Misereatur," Williams.  
Communion Service in B minor, Noble.  
Magnificat and Nunc Dimittis in E, Horatio W. Parker.  
Benedictus es, Domine, Henry H. Hungerford.  
Benedictus es, Domine, in G minor, Noble.  
"Cantate Domino," Richard Dirksen.  
Magnificat and Nunc Dimittis in D, Leo Sowerby.  
Communion Service in D minor, Williams.  
Magnificat and Nunc Dimittis in B minor, Noble.  
Magnificat and Nunc Dimittis in A minor, Williams.  
Benedictus es, Domine, in B flat, Sowerby.  
Benedictus es, Domine, in B minor, Harold Friedell.  
Benedicite, Omnia Opera, Leopold Stokowski.

## ANTHEMS.

"To Bethlehem," Williams.  
"Hark! The Glad Sound!," Paul Callaway.  
"Now There Lightens upon Us," Sowerby.  
"Before the Ending of the Day," Richard Clem.  
"God Be Merciful unto Us," Dirksen.  
"Christ Our Passover," Dirksen (with organ, brass instruments and timpani).  
"Christians to the Paschal Victim," Dirksen.  
"Go to Dark Gethsemane," Noble.  
"I Was Glad when They Said unto Me," Sowerby.  
"An Hymne of Heavenly Love," Callaway.  
"In Heavenly Love Abiding," Parker.  
"Bread of the World," Candlyn.  
"Recessional," Robert L. Sanders.  
"Lord of the Worlds Above," Noble.  
"Alleluia," Randall Thompson.  
"Lute-book Lullaby," Friedell.

## CANTATA.

"Forsaken of Man," Sowerby.  
INSTRUMENTAL MUSIC.  
Suite in E major for String Orchestra, Arthur Foote.  
"Sonata for Organ and Strings, Daniel Pinkham.  
"Passacaglia for Organ and Strings, Ellis B. Kohls.  
Prelude and Allegro for Organ and Strings, Walter Piston.  
"Medieval Poem," Sowerby (organ, orchestra and boys' voices).

## ORGAN COMPOSITIONS.

"Requiescat in Pace," Sowerby.  
Chorale Prelude, "St. Flavian," Seth Bingham.  
Meditation on "Picardy," Sowerby.  
Prelude on "Rorate Coeli," Frank Campbell-Watson.  
Chorale Prelude, "With All My Heart I'm Longing," Winfred Douglas.  
Canon and Fugue, Quincy Porter.  
Improvisation on "Picardy," Robert Leech Bedell.  
Chorale Prelude on "Manoah," Edmundson.  
Meditation on "Gower," Sowerby.  
Fantasia on "St. Theodolph," Carl McKinley.  
Fantasy on "Ton-y-Botel," Noble.  
Prelude on "The King's Majesty," Sowerby.  
Prelude on "Vexilla Regis," Richard Purvis.  
Sonata in G, Robert Russell Bennett.  
Arioso, Sowerby.  
Prelude on "Iam Sol Recedit Igneus," Bruce Simonds.  
Chorale Prelude, "Stay Thou with Us," Eric DeLamarter.  
"De Profundis," Gardner Read.  
Toccata, Sowerby.  
Air with Variations, from the Suite for Organ, Sowerby.  
Meditation on "Pange Lingua," Sowerby.

## Looking Back Into The Past

Thirty-five years ago the following news was recorded in the issue of March 1, 1914—

It was announced that a four-manual organ of 114 stops was to be built for the Panama-Pacific Exposition at San Francisco by the Austin Organ Company.

A list of the largest twenty-two organs in the world, each having more than 100 speaking stops, had been compiled and copyrighted by William H. Shuey and was published exclusively in THE DIAPASON. The list was headed by the organ in Century Hall at Breslau, built by Walcker in 1913, having 187 stops and 15,133 pipes. The largest organ in the United States was that in Wanamaker's store at Philadelphia, which then had 140 stops and 10,059 pipes. The latter instrument was afterward greatly enlarged.

The new Hutchings organ in the Collegiate Church of St. Nicholas, on Fifth Avenue in New York, was used for three noteworthy recitals in February. The performers were Frederick Schlieder, Clarence Dickinson and Frederick Maxson.

Twenty-five years ago the following news was recorded in the issue of March 1, 1924—

The specification of a large four-manual to be built for the Scottish Rite Cathedral in St. Louis by the W. W. Kimball Company was published.

The large organ in the Fountain Street Baptist Church of Grand Rapids, Mich., built by the Skinner Organ Company, was described and the stoplist was presented.

Ten years ago the following news was recorded in the issue of March 1, 1939—

George Frederick McKay won the prize of \$200 offered by THE DIAPASON for the best organ composition and William S. Nagle captured the \$100 prize offered by the H. W. Gray Company for the best anthem in the two competitions under the auspices of the American Guild of Organists.

The large organ in St. James' United Church, Montreal, rebuilt by Casavant Brothers, was opened with a recital by Arthur Egerton.

The death of Guilment and the tragedy of the war, which robbed Vierne of his brother, were subjects taken up in the latest installment of the reminiscences of Louis Vierne.

Processional, Henry Cowell.  
"Episode," Aaron Copland.  
"Elegy," Mary Howe.  
"Carillon," DeLamarter.  
Sonatina, Sowerby.  
"In Te, Domine, Speravi," H. Leroy Baumgartner.  
Chorale Prelude, "Bangor," Noble.  
Toccata and Fugue in F minor, Noble.  
"Adoration," Bingham.  
"Carillon," Edmundson.  
"Sing, My Tongue," Edmundson.  
"From Heaven Above," Edmundson.  
\*Chorale Prelude, "Urbs Beata," Dirksen.  
Passacaglia, Douglas Moore.  
\*Verses for the Nunc Dimittis, Friedell.  
Prelude and Fugue, Cecil Effinger.  
Chorale Prelude, "Dominus Regit Me," Noble.  
Chorale Prelude, "Divinum Mysterium," Candlyn.

\*In manuscript.

Sincerely yours,  
PAUL CALLAWAY,  
Organist and Choirmaster.

## Can Add to Allen Organ.

Chicago, Feb. 8, 1949.—Editor of THE DIAPASON:

My attention has been called to a misstatement of fact in the last paragraph of the article written by me and which appeared in your February issue. I should like to state that the electronic organs built by the Allen Organ Company (which, as I said in the article, are more or less custom-built) are capable of having additions made to them after installation. Thus, in the case of this particular make, preparations may be made in the console at the time it is installed for the future addition of more tone units, just as with organs. I am glad to note this exception.

Sincerely yours,  
WILLIAM H. BARNES.

THE FIRST PERFORMANCE in St. Louis of a new choral work, "Job," by Roberta Bitgood, took place Sunday evening, Feb. 13, at the Second Baptist Church under the direction of Howard Kelsey, minister of music.



## New Music for the Organ

By WILLIAM LESTER, D.F.A.

*Memorial Collection of Organ Preludes and Variations* by John Gottfried Walther; selected and edited by Walter E. Buszin; published by Concordia Publishing House, St. Louis, Mo.

Twenty-eight splendid examples of the organ works of this great colleague of Bach are included within the hundred or more pages of music in a handsome volume. A perusal of the individual pieces will give the reader a high regard for Walther's genius—it can honestly be termed no less—and for the high musical values of his output. This is, indeed, as the editor quotes, "ideal service music," and includes much of value and interest for virtually any type of service. The taste shown in the selections is impeccable.

*Suite from "Water Music,"* Handel; arranged for organ and piano by W. A. Goldsworthy; published by J. Fischer & Bro., New York City.

Five of the jolly pieces Handel included in this breezy outdoor music have been cleverly transcribed for ensemble, and no doubt will be popular in this new dress. The numbers included in the set are: Allegro Vivace, Air, Hornpipe, Andante Cantabile and Allegro Maestoso. The music has been kept on the simple side with no loss of effect.

*"Whisper a Word of Love,"* Massenet; arranged for organ by Kenneth Walton; published by Leeds Music Corporation.

This somewhat peculiar effusion seems to be an arrangement of a popular ballad by Massenet out of "Thais." If you care for this sort of masking and dressing up you'll like this tuneful caricature of the sentimental Meditation. It is not service music.

*"Andalusia,"* by E. Lecuona, arranged for organ by Don Baker; published by Edward B. Marks Music Corporation.

The familiar Spanish dance by this successful composer. Originally a piano piece, then a popular song, and later a favorite for orchestra, the pulsing seguidilla is now making its bow as an organ piece. Of course the number has no place in service lists and little in concert programs. The Hammond registration given will probably be the most used—in night clubs.

*"Fantaisie,"* by Jan Nieland; *Claconna and Fuga,* Nieland; *Concerto in G minor,* transcribed for organ by Paul Eraly; *Five Fantasias* for organ by Telemann; *Fuga on Psalm 68,* by Henrie Schouten; *Ten Pieces for Organ,* by Albert de Klerk; *Chorale and Fughetto* by Lode van Dannel; *"Marche Triomphale,"* by Jan Nieland; *"Fantasia e Fuga on B-A-C-H,"* Nieland; *Prelude, Chorale and Variations,* Nieland; *Harmonium School,* Nieland; published by Edition Heuvelmeijer, Amsterdam, Holland. American agents, Elkan-Vogel, Philadelphia.

Creative and publishing activity in the Low Countries must be at a high point if one can judge fairly from the extensive and valuable number of new issues sent over here for review lately.

In the pieces listed above can be found some of the most inspiring and intrinsically valuable issues of recent time. Jan Nieland will bear watching, for he

has ideas and the imagination, ambition and energy to carry out large projects. All of the material listed is adult in grade with a definite appeal to the adult intelligences. Certainly no musician interested in the best of contemporary organ composition can afford to ignore the concert works enumerated above. The school for the reed organ is of lesser importance. The accompanying text is tri-lingual, including English.

*Johannis Cabanilles, Works for Organ, Volume I,* annotated, phrased and edited by Charles Tournemire and Flor Peeters; published by Schott Freres, Brussels and Paris.

Organ compositions by a seventeenth-century Spanish composer have been collected and published in a series of volumes, three already issued, with more to come. The originals were found a few years ago at the Barcelona Library by the eminent musicologist Abbe Hyginii Angles. Now, after revision by the two authorities mentioned above, these works are made available. It is contrapuntal music, designed for use in the Roman Catholic liturgy, modal in idiom, masterly in its use of the basic materials.

*Lorenz's Organ Album No. 7, Three-staff Voluntaries for the Church Organ;* published by Lorenz Publishing Company, Dayton, Ohio.

The type of music furnished by this company in this series of collections is familiar by this time. This, the latest volume, follows closely to type. We are given simple material along strictly conventional lines. The contents cover a wide range musically and stylistically. There are many transcriptions, some interesting hymn-variations by Van Denman Thompson and others, a few reprints of classics, plus a round dozen of new pieces by Charles H. Demorest, Ellen Jane Lorenz, Roger Wilson, Chester H. Beebe and others.

*Nuptial Suite,* by Charles Renard; published by McLaughlin & Reilly Company, Boston, Mass.

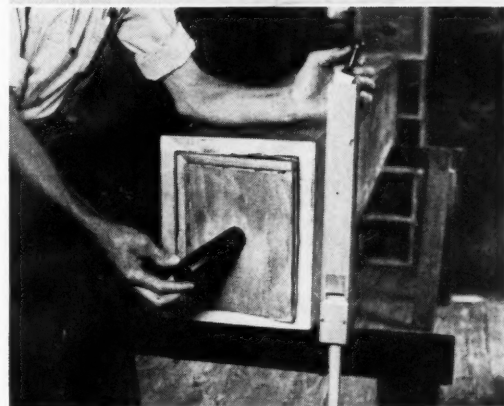
A very simple set of four pieces designed for service use. The contents of the book comprise four numbers—"A Processional" (March), an "Offertory" based on Arkadelt's "Ave Maria," "Communion" (a free transcription of the Liszt arrangement of Mozart's "Ave Verum") and a "Recessional" (including a paraphrase of "Holy God, We Praise Thy Name").

### Amsco Collection Revised.

A revised edition of "Everybody's Favorite Organ Masterpieces" has been published by the Amsco Music Publishing Company of New York. The book contains compositions selected and edited by Dr. Robert Leech Bedell, while the registration has been revised, with additional suggested registration for the Hammond electronic organ, by Dr. Roland Diggie. Dr. Bedell has sought to arrange each number so as to be practical for both large and small organs. Nineteen composers, from Buxtehude and Bach to Guilmant and Reger, are represented in this collection of twenty-nine compositions. Such famed works as the Thiele Chromatic Fantasia and Liszt's Prelude and Fugue on "B-A-C-H" indicate the character of the collection.

The Amsco establishment has done much to provide the organist with good organ music at a reasonable price and this well-printed revised issue, No. 59 in its library, is the latest service on this publisher's part.

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### Toronto Center.

The Toronto Center had the privilege of hearing Richard W. Ellsasser, eminent American organist, for the first time Feb. 14 at Grace Church on the Hill. His playing was as exciting as watching an Olympic champion. Fleetness of finger and toe coupled with magnetic virility won the awe of a large audience. Mr. Ellsasser concluded his recital by improvising in a very versatile manner on a theme submitted by Reginald Godden.

The choir of Grace Church, under the direction of John M. Hodgins, provided the contrasting choral interlude. Of six anthems it was interesting to hear four written by our own members. The fine tonal quality of this ensemble reflects the careful, artistic training of Mr. Hodgins, who is to be congratulated for arranging one of the outstanding programs of the season.

After the recital a reception was held in the church house for members and friends of the C.C.O. and refreshments were served by the ladies of the church.

MURIEL GIDLEY.

### Montreal Center.

A dinner meeting was held by the Montreal Center Saturday evening, Feb. 5, in the Herbert Symonds parish-house at Christ Church Cathedral. The chairman, Dr. Arthur Egerton, presided and introduced the speaker, Arthur Collingwood, former dean of music at the University of Saskatchewan. Mr. Collingwood told of his experiences as teacher and conductor in the West and in so doing added considerably to our repertoire of stories.

Reports were received from R. G. Harries on the recent convention and from Phillips Motley on the successful hymn festival which raised a goodly sum for the British Organ Restoration Fund.

Entertainment was provided by Kenneth Meek, who played with skill and feeling on an instrument of great age in spite of the efforts of a recalcitrant blower. The evening was concluded with the playing of a tape recording featuring the cathedral organ, its organist and his music, and the re-election of the said organist as chairman of the center.

DONALD MACKEY.

### Brantford Center.

The Brantford Symphony Orchestra with Fred R. Godden as conductor was host to the Brantford Center at the Red Cross rooms Saturday evening, Feb. 12. In his introductory remarks Mr. Godden commented on ten commandments for organist-conductors which he had noted as essential to the successful function of an orchestra, and he illustrated the different points. The orchestra played the Symphony in D major by Haydn and Miss Gwen Lambert sang "Ouvre Ton Coeur," Bizet, with orchestral accompaniment. Members of the orchestra gave a historical background of the following instruments and the place they have in the building of an orchestra: Trombone (Mr. MacKinnon), flute (Mr. Edwards), double bass (Mr. Timbs), 'cello (Dr. Bell), violin (Mrs. Bell), viola (Mr. Sweatman).

An enjoyable evening was concluded with the serving of refreshments by the executive of the orchestra. William Findlay, chairman, conducted a brief business meeting, appointing Miss Eleanor Muir as secretary for the remainder of the year, due to the departure of Mrs. Mary Baker from Brantford in the near future.

Miss E. L. Muir, Secretary.

### Galt Center.

The Galt Center invaded the town of Preston for its regular meeting at the home of Mrs. F. Paetz, sister of Miss Madeline Winterhalt, Jan. 22. There was a good attendance, with visitors present. C. R. Kilgour, Mus.B., the chairman, outlined these events of the season: Recital by A. F. M. Timms, an exposition of the

Lutheran liturgy with choir and organ by F. Haisell, and a visit to St. Clement's Catholic Church to hear a talk on some phase of the service of the church.

C. P. WALKER, Secretary.

### St. Catharines Center.

The February meeting of the St. Catharines Center was held at the home of Mr. and Mrs. W. H. Kadwill Feb. 6. The meeting was devoted mainly to honoring a fellow member and former secretary, Miss Edith Benson, who is soon to be married. The president, Mrs. Hazel Schwenker, in extending congratulations to Miss Benson, now vice-president of the center, spoke of her untiring efforts during a long term as secretary-treasurer. She then called upon Mrs. Bernard Munn to make a presentation in the form of a beautiful silver candelabrum.

Another feature of the evening was the welcoming to the association of Ronald Whittingham, L.V.C.M., newly-appointed organist of Westminster United Church.

It was announced that the next meeting would be a recital by woman members of the center, those to take part being Mrs. John Joyce, Mrs. R. Douglas Hunter and Mrs. Hazel Schwenker.

BERNARD A. MUNN, Secretary-Treasurer.

### Oshawa Center.

The keenly-anticipated performance by the Elizabethan Singers, conducted by Lyona Hunt Mangan, of the Pergolesi "Stabat Mater" took place in the Simcoe Street United Church, Oshawa, Ont., Jan. 31. Mrs. Mangan also ably sang the soprano solos, while the alto ones were sung by Mrs. Jessie Reid. Kelvin James accompanied. Mr. James gave a helpful introduction to the work and read an English translation of the Latin text. The choir received many compliments and the center is aware of its good fortune in the opportunity to present this work. Two groups of organ solos were played by William Wickett, A.C.C.O., Goderich. Mr. Wickett, well known in Oshawa, has been a welcome guest at this center's meetings. His program: Prelude and Fugue in D, Bach; Chorale Prelude on "Begin, My Tongue," Edmundson; Trumpet Tune, Purcell; Chorale Prelude on "St. Columba"; "Ben Jonson's Pleasure," Milford; "The Primitive Organ," Yon; Concert Variations, Bonnet.

C. A. Walker, A.C.C.O., organizer and first chairman of this center, has been appointed organist-choirmaster of Holy Trinity Anglican Church, Oshawa.

The Rev. Stanley Osborne, Mus.D., a leading musical authority of the United Church, played a group of Bach works at Whitby Parish Church of All Saints when the Tallis Choir of Toronto sang evensong of Epiphany and gave a recital of motets. Elizabeth R. Weller, organist-choirmaster of the church, accompanied and played voluntaries by Stanford, Parry, Willan and Thalben-Ball.

DR. AND MRS. CARL F. MUELLER of Montclair, N. J., are happy over being grandparents for the first time. A daughter, Carol, was born to Dr. and Mrs. John Winslow Jan. 17. Mrs. Winslow is the daughter of Dr. and Mrs. Mueller and is an organist in her own right, having majored in organ at Westminster Choir College. Her husband is town physician in Montclair and both Mr. and Mrs. Winslow are violinists in the New Jersey Symphony Orchestra.

THE 5 O'CLOCK VESPER organ recitals of Lewis Atwater at All Souls' Unitarian Church, Washington, D. C., will close with the last Sunday of March. The program March 6 will feature Slavic music, with Anna K. Molster, contralto, assisting; March 13, baroque versus romantic registration; March 20, Danish music, Mrs. Henry T. Parrett, soprano, assisting, and March 27 a Bach cantata will be sung by the church quartet.

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**INDIANA CHAPTER OF A.G.O.  
CELEBRATES 30TH BIRTHDAY**

The Indiana Chapter of the A.G.O. celebrated the thirtieth anniversary of its founding at Christ Church, Indianapolis, Feb. 15. If this chapter could be said to have a "home," Christ Church is the place. The women of the church served a banquet for the occasion and bowls of every variety of spring flowers (grown by one of the ladies herself) adorned each table. A large decorated birthday cake was the center-piece on the speaker's table. It was mounted on a revolving music-box which performed beautifully on demand.

Dean Matthews presided at appropriate ceremonies commemorating the birthday. He gave a short resume of the history of the chapter and read greetings from two charter members—Dr. Van Denman Thompson, Greencastle, the first dean, and Mrs. Carrie Hyatt Kennedy, Glendale, Cal., dean in 1922. Mrs. Roy L. Burtch, the only charter member present, gave her message in person. The chapter started with four members, each one an officer, and now numbers 200.

A service of evensong was held immediately after dinner. The Rev. William E. Weldon, A.A.G.O., organist and choir-master, played for the prelude three Bach numbers: Fugue in E flat ("St. Anne's") and two chorale preludes, "When in the Hour of Greatest Need," and "A Saving

Health to Us Is Brought." The choir of men and boys sang the Magnificat and Nunc Dimittis in G of W.A.C. Cruickshank and the following anthems: "Who-so Dwelleth Under the Defense of the Most High," Martin; "O Praise the Lord," Tchaikowsky (unaccompanied), and "How Lovely Is Thy Dwelling-Place," Brahms. Father Weldon played the Franck Chorale in A minor for the postlude.

The program stated that the flowers on the altar were "in loving memory of Cheston L. Heath, M.A., late beloved organist and choirmaster" and former dean of the chapter. This was the first meeting in Christ Church since Mr. Heath's passing.

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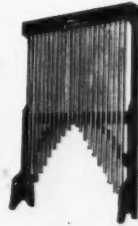


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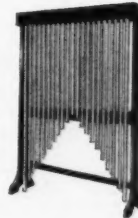


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## JERALD HAMILTON



JERALD HAMILTON has resigned his position as organist-choirmaster of Trinity Episcopal Church, Lawrence, Kan., to accept the position as organist-choirmaster of Grace Cathedral, Topeka. He assumed his new duties in the Kansas capital city on Feb. 1.

Mr. Hamilton was educated in the public schools of Wichita, Kan., and was school organist at the Wichita High School East from 1942 to 1944. He studied piano and organ with Susie Balingier Newman of the same city and was organist of the First Presbyterian Church of Wichita from 1942 to 1944. Further organ study was pursued with Frank Van Dusen. He was graduated in June, 1948, with the bachelor of music degree from the University of Kansas, where for four years he did organ work with Laurel Everette Anderson. Mr. Hamilton had been at Trinity Church, Lawrence, since 1945. During the summer of 1948 he was interim organist at St. Mark's Church-in-the-Bouwerie, New York. At present he is taking work toward the master of

music degree at the University of Kansas. He is a member of the Kansas Chapter of the American Guild of Organists.

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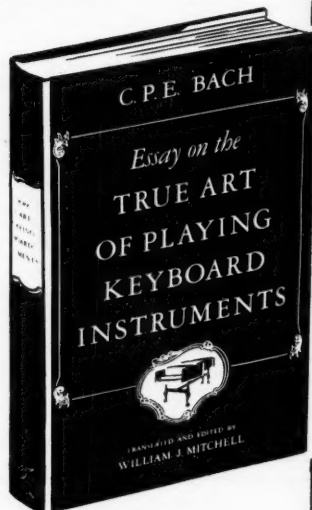
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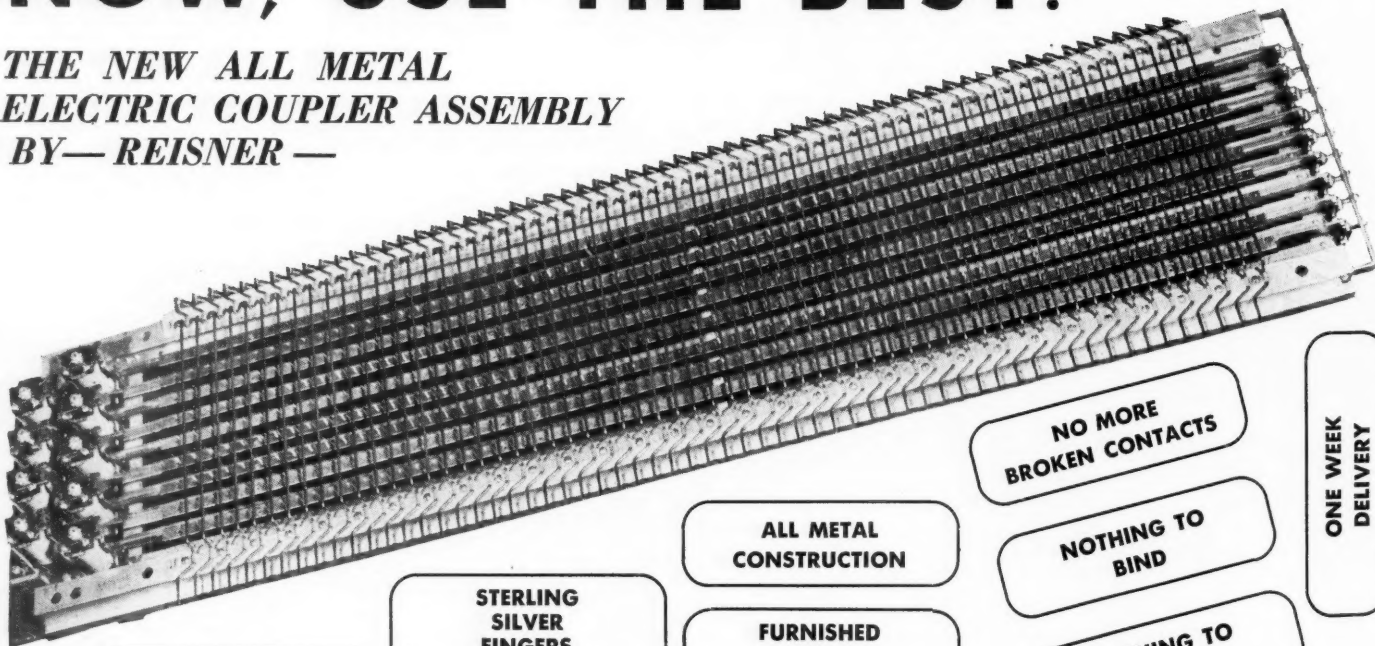


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## ENGLEWOOD AND PLAINFIELD WILL HEAR VERDI "REQUIEM"

Two performances of the Verdi "Requiem" will be given by a combined choir of seventy voices of the Crescent Avenue Presbyterian Church, Plainfield, N. J., and the First Presbyterian Church, Englewood, N. J., with Dr. Charlotte Garden as organist and Hans Vigeland as conductor. On March 6 the work will be given in Plainfield and March 20 in Englewood (both afternoon vesper performances), with Dorothy Baker, soprano; Margaret Harshaw, mezzo-soprano; Willard C. Amison, tenor, and Clifford Harvuot, baritone, as soloists. Both Miss Harshaw and Mr. Harvuot are members of the Metropolitan Opera Company.

The Verdi work is part of the music program of the First Presbyterian Church, Englewood. In October a vesper of varied works was presented in recognition of the twentieth anniversary of Willard C. Amison as tenor soloist. In addition to favorite arias from oratorios, the program included "Psalm 86," by Holst; "Evening Hymn," Gardiner, and the Concerto for organ, strings and timpani by Francis Poulenc, with Mr. Vigeland as organ soloist and the orchestra conducted by Ruth Vigeland. Nov. 21 the senior and chancel choirs took part in the morning service for a special Isaac Watts bicentennial observance. In the afternoon the chancel choir sang two Bach Advent cantatas—"Sleepers, Wake" and "Come, Redeemer." Dec. 21 the three choirs of the church, a total of 120 voices, presented the traditional Christmas candlelight carol service. Jan. 23 the chancel choir sang Brahms' "Requiem" and Feb. 20 Mendelssohn's "Elijah." On Palm Sunday afternoon, April 10, they will sing for the second consecutive year the Eucharist music from Wagner's "Parsifal," as adapted by Charlotte Garden.

Mr. Vigeland has served the church for three years as organist and choirmaster and during that time has built the chancel choir to an enrollment of forty voices, and organized the senior choir, thirty-eight voices of high school age, and a junior choir of forty-two. Ruth Danielson is the associate organist.

## WORKS OF FRENCH MASTERS RECORDED AT ST. EUSTACHE

The French firm of Lumen has issued a series of eight superb organ disks recorded at the Church of St. Eustache, Paris, by André Marchal. The recorded works are of diverse epochs, from Buxtehude to Jehan Alain. The same company plans another series devoted to the eighteenth century French masters Titelouze, de Grigny, Marchand, Clerambault, d'Aquin, to be recorded on the organ in the chapel at Versailles, believing that the works of these composers have everything to gain by being heard in the imposing setting where they were first produced.

St. Eustache, one of the loftiest churches in France, has exceptional acoustics, so admired by Liszt and Berlioz, which have aided largely in the celebrated renditions of the Bach Passions and Christmas Eve masses for which the choir is so famous. The organ was erected in 1854 by Ducroquet, with a magnificent case designed by Baltard to harmonize with the church's architectural scheme. Restored by Mercklin in 1876, the organ was entirely rebuilt in 1931 by Gonzales, who not only reconstructed many of its former stops, such as the cromorne, but added others appropriate to its present voicing. Now of four manuals, ninety stops and over 6,000 pipes, the instrument is one of the most modern in France.

GARDNER READ, recently appointed professor of composition at the Boston University College of Music, has completed his Third Symphony and a "Sonata Brevis" for violin and piano, to be introduced next season by Louis Kaufman, to whom the new work is dedicated. Mr. Read's Passacaglia and Fugue for organ, recently re-published by Gray, has been rated as a masterpiece. First performed in 1937 by Carl Weinrich, it has since had repeated performances by such artists as Edwin A. Kraft, Claude L. Murphree, Warren Johnson and Powell Weaver.

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KATHARINE S. FOWLER, M.Mus., has been appointed organist and choir director of the Church of Our Saviour, Washington, D. C. Her duties include direction of an adult choir of forty voices and a junior choir of thirty. The parish is active and serves the residential northeast suburbs of the District of Columbia. The Rev. Alvin Wills is the rector. Miss Fowler succeeds John Rassman, who served the church for a year and a half. Miss Fowler resigned from the Columbia Heights Christian Church after serving as organist and choir director for eight years. Mrs. Esther Barrett and Mrs. Myrtle Williams, organist and director respectively, succeed Miss Fowler. Miss Fowler is also teacher of organ, chorus and theory at McKinley High School, Washington.

## NEW VOLUME COVERS 2000

## YEARS OF CATHOLIC MUSIC

"Twenty Centuries of Catholic Church Music," said to be the first new book on the subject to be published in the last seventy years in any language and the

first in English, has been written by Erwin Esser Nemmers, a lineal descendant of a family closely connected with Catholic Church music in the United States. The book has just been released by the Bruce Publishing Company of Milwaukee.

Mr. Nemmers, music editor for the M. L. Nemmers Publishing Company, is also a composer. His other activities include being a lecturer on the staffs of Marquette University and the University of Wisconsin. Mr. Nemmers is a practicing attorney.

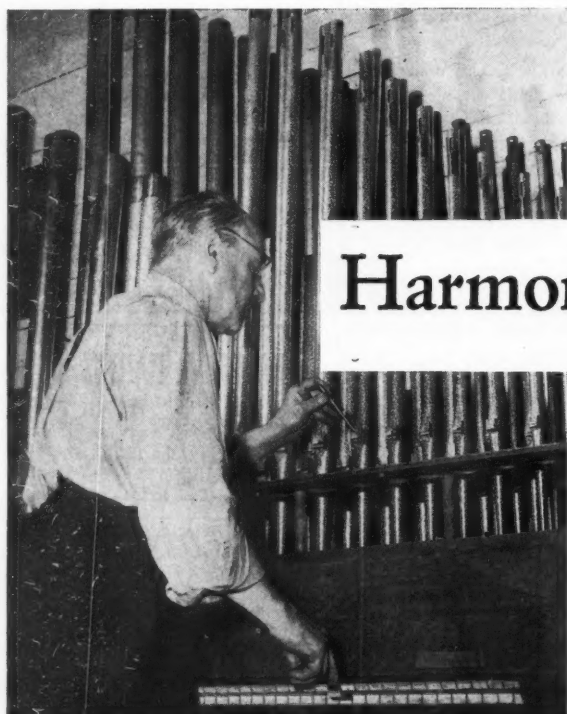
The new book is intended as a general source of information on the subject of liturgical music. The author discusses the principles of liturgical music in the light of Papal documents. He covers the three great schools of liturgical music—Gregorian, polyphonic and modern. Among its other features the book includes the first history of American Catholic church music, a glossary of liturgical music terms and an English translation of the "Motu Proprio." The author visited fifty libraries from coast to coast in searching for his material.

## MISS JANET HAYES ENGAGED TO CHARLES DODDSLEY WALKER

The Rev. Egbert M. Hayes, associate pastor of the First Presbyterian Church of Evanston, Ill., and Mrs. Hayes have announced the engagement of their daughter, Janet Elizabeth, to Charles Dodsley Walker, son of Mr. and Mrs. Marshall S. Walker of Montclair, N. J.

Miss Hayes was graduated from the New England Conservatory of Music, where for two years she was on the voice faculty, and last year received her artist's diploma and the Frank Huntington Beebe award for music study abroad. She is now in Paris studying with Marya Freund and Nadia Boulanger. She began her concert career in New England and was with the New England Opera Theater under Boris Goldovsky.

Mr. Walker is organist and choirmaster of the American Pro-Cathedral of the Holy Trinity in Paris, is a fellow of the American Guild of Organists and a lieutenant commander in the naval reserve. He was graduated from Trinity College in Hartford, Conn., and received an M.A. degree from Harvard University in 1947.



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What are the vacation worship habits of those who regularly attend church during the winter? How can summer services become a stimulating experience? It is not too early to raise this question now.

Last fall we received word of the services held in July and August, 1948, at the Alden Community Church in Michigan from its director of music, W. A. Justice. The programs indicated—and also promoted—unusual interest by the congregation in its participation in worship. Each week they included helpful items—quotations about music, anthem texts, notes on the hymns and tunes, mention of Isaac Watts, etc. A general invitation to the "choir practice and hymn study hour" on Fridays produced an average attendance of more than twenty-five. Time was allowed to learn new hymns and tunes for immediate introduction on Sundays. The choir used the "Twelve Hymns of Christian Patriotism, Paper XII" of this society, singing three of them as choir hymns and preparing others for future use. Its favorite was Dr. Stidger's "Rise Up, O World," to Frank K. Owen's vigorous setting, "Fowkes." In addition there was the "choral hour" on Thursday night for the people. For this Mr. Justice prepared a pamphlet of thirty-six pages, giving excellent annotations on all the hymns for the season of ten Sundays. This bulletin contained a brief bibliography, adding greatly to its permanent value.

The response of the summer congregation to this program was rewarding. "The music committee and the pastor voted to continue the program and to use the newer significant hymns. There was a standing vote of appreciation by choir and congre-

gation on the last Sunday—a complete surprise to me. Many expressed their personal appreciation of the music of the service. Several added their approval of the response of the choir and of these forward-looking hymns."

These results came from careful preparation in the spring.

Members of the Hymn Society in New York attended a stimulating public meeting Jan. 31 at Christ Church when Dr. A. W. Binder spoke on synagogue music, ancient and modern. This was a penetrating survey of Jewish music, beginning with the earliest references to music in the Bible and emphasizing the constant allusion to music in the Psalms. That the musical traditions of his royal father were continued by Solomon was made clear.

While it is impossible to report here in detail the treatment of the subject by Dr. Binder, the following aspects may be mentioned: The modes in which the Bible was—and is—read in the synagogue were discussed and illustrated. They were a species of free melodic intonation, with much freedom for improvisation. They had a profound influence on the music of the early Christian church. The effect on Jewish music of the composers of the renaissance was described, as well as the more recent trends of composition for the service of the temple. At the turn of this century there was a return to nationalism in music, rediscovery of folk material, with an infusion of modern treatment. Choir schools for cantors and organists are flourishing.

Dr. Binder then described the progress of the Union Hymnal, with excellent illustrations. He concluded with a word about the future of Jewish musical art as used for worship.

We can announce that this address, in condensed form, will be made available to readers of this page. A long stamped envelope should be sent to the secretary.

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# Programs of Organ Recitals of the Month

**Franklin Mitchell, McMinnville, Ore.**—The eighteenth organ recital series at Linfield College was opened by Mr. Mitchell Feb. 1 with the following program: "Psalm 19," Marcello; Gavotte in F, Martini; "Come, Sweet Death," Chorale Prelude, "In Thee Is Gladness," and Prelude and Fugue in G major, Bach; Variations, Symphony No. 5, Widor; Sketch in D flat, Schumann; Fountain Reverie, Fletcher; Chorale Improvisation, "In dulci Jubilo," Karg-Elert.

**William Paul Stroud, Ottawa, Kan.**—Mr. Stroud, professor of organ at Ottawa University, was heard in a recital at the First Methodist Church Jan. 19 before an audience of 400 people who came out in the worst weather of the winter. He was assisted by Ruth Kerr, pianist, in this program: Toccata and Fugue in D minor, Bach; Chorale Prelude, "Christ lag in Todesbanden," Bach; Pastorale, Franck; Suite, "Sketches of the City," Gordon Balch Nevins; "Hymn of Glory," Yon; Symphonic Piece for Organ and Piano, "Exultation," Powell Weaver.

**W. Curtis Hughes, Marysville, Tenn.**—Mr. Hughes played the following program in a faculty recital at Maryville College Jan. 31: Chaconne, Couperin; "Qui Tollis Peccata Mundi," Couperin; Trumpet Voluntary, Purcell; Chorale Preludes, "Lobt Gott, ihr Christen," Buxtehude; "Erbarm Dich mein, O Herr Gott," Bach; "Herzlich thut mich verlangen," Brahms, and "O Gott, Du frommer Gott," Karg-Elert; Pastorale ("Le Prologue de Jesus"), Traditional, arranged by Clokey; "Carillon," Vierne; Festival Prelude on "Ein feste Burg," Faulkes; "Kyrie Eleison" ("Cathedral Windows"), Karg-Elert; "Humoresque Gracieuse," Edmundson; "Bible Poems," "Lord Jesus Walking on the Sea" and "The Last Supper," Weinberger; Elegy, Peeters; Festival Toccata, Fletcher.

**Virgil Fox, New York City**—The Miami Chapter of the American Guild of Organists presented Mr. Fox in a recital at Trinity Episcopal Church in Miami Feb. 1. His program was as follows: Chorale Preludes, "Sleepers, Wake," "Rejoice, Beloved Christians" and "Come, Now, Saviour of Us All," Bach; "Come, Sweet Death," Bach; Prelude and Fugue in D major, Bach; Prelude, Fugue and Variation, Franck; Sonata in F minor, Mendelssohn; "Elfin Dance," Edmundson; "Perpetuum Mobile," Middelschulte; Prelude and Fugue in G minor, Dupré.

**Dorothy Kline, South Hadley, Mass.**—Miss Kline, organist of Mount Holyoke College, was presented in a recital by the DePaul University School of Music at the Gobin Methodist Church in Greencastle, Ind., Jan. 6. Her program consisted of these compositions: "Psalm 18," Marcello; "The Fifers," d'Andrieu; Prelude, Fugue and Chaconne, Buxtehude; "From God I Ne'er Will Turn," Buxtehude; Trumpet Voluntary, Purcell; "Diferencias" (Variations), de Cabezón; Prelude and Fugue in B minor, Chorale Preludes, "In dulci Jubilo" and "The Old Year Now Hath Passed Away," and Allegro from Concerto No. 2, in A minor, Bach; "Carillon," DeLamarter; Seven "Casual Brevités," Leach; Chorale and Toccata, Jongen.

**Thane McDonald, Wake Forest, N. C.**—Professor McDonald was assisted by Claude Cook, pianist, in the following program at the Wake Forest Baptist Church Feb. 13: "Air Majestueux," Rameau; Chorale Prelude, "I Call to Thee," Bach; Chorale in A minor, Franck; organ-piano duo, "Sheep May Safely Graze," Bach; Prelude, Samazeuilh; Scherzo, Sonata in E minor, Rogers; "Dreams," McAmis; Toccata, Reger.

**Bernice Fee Mozingo, Indianapolis, Ind.**—Mrs. Mozingo gave a recital at the Washington Cathedral in the national capital Feb. 6, playing these numbers: Chorale Preludes, "A Mighty Fortress Is Our God," "O World, I Now Must Leave Thee," "What God Wills Is Always Good" and "Praise to the Lord," Walther; Prelude and Fugue in B minor, Bach; Prelude on "The King's Majesty," Sowerby; "In Feris Quadragesimos," de Maleingreau.

**John E. Fay, Portland, Maine**—In a recital on the municipal organ in the City Hall Feb. 9 Mr. Fay played a program made up as follows: Prelude in D, Clerambault; Arioso and Fugue in E flat ("St. Anne"), Bach; Aria, Peeters; Allegro, Tenth Concerto, Handel; "Dreams," McAmis; Toccata on the Gloria, Dupré; "Legend of the Mountain," Karg-Elert; "A Sylvan Idyll," Nevins; "Liebestod," from "Tristan and Isolde," Wagner; "Sunrise," Jacob; Roulade, Bingham; Berceuse, Dickinson; "Piece Heroique," Franck.

**R. Cochrane Penick, Columbus, Miss.**—In a faculty recital at Mississippi State College for Women Feb. 4 Mr. Penick played the following compositions: Prelude and Fugue in G major, Bach; Pavan and Gigue, Byrd-Farnam; Prelude in G minor, Brahms; Communion, Purvis; Scherzo from Fourth Symphony, Widor; "Sonata da Chiesa," Andriessen. Assisting artists

were Kenneth Wright, violinist and violist; Doris Sease Penick, violinist, and Margaret Allan, pianist, who played the Sonata in E major for two violins and piano, Handel, and Rhapsody for violin, viola and piano, Wright.

**Harry H. Huber, Salina, Kan.**—Professor Huber was heard in a recital Jan. 30 at the University Methodist Church. His program included: Chorale Preludes, "O God, Thou Faithful God," Brahms, and "Hark, a Voice Saith," Bach; Sonata, "Our Father Who Art" (Finale and Chorale and Variations), Mendelssohn; "Ave Maria," Arkadelt-Liszt; Trilogy, "Faith, Hope and Love," Mueller; "Peace Be with You," Edmundson; "Hymn of Glory," Yon.

**Frederic Errett, Sacramento, Cal.**—Mr. Errett, organist of First Church of Christ, Scientist, gave a vespers recital at the First Baptist Church Jan. 23 and played the following compositions: Allegro (Trio-Sonata No. 1, in E flat), Chorale Prelude, "Sleepers, Wake!" and Fantasia and Fugue in G minor, Bach; Nocturne, Grieg; "Star of Hope," Richard Keys Biggs; "Humoresque Gracieuse," Edmundson; Chorale and Variations (Sixth Sonata), Mendelssohn.

Frank Pursell, formerly bass soloist at St. Bartholomew's Church in New York City and founder of the Bach Society of Sacramento, sang three settings of Psalms by Leo Sowerby.

**Frederick L. Marriott, Chicago**—Mr. Marriott, organist and carillonneur of the University of Chicago, played the following program in a recital at Rockefeller Chapel on the evening of Feb. 24: Prelude, Chaconne and Fugue, Buxtehude; "My Soul, Now Bless Thy Maker," Pachelbel; Prelude and Fugue in D major, Bach; "Hark, a Voice Saith All Are Mortal," Bach; "Salvation Now Is Come to Earth," Bach; "Piece Heroique," Franck; Minuet, Brahms; Canon, Pachelbel; "Postlude de Fete," Saint-Martin.

**Beatrice L. Kuite, Holland, Mich.**—Mrs. Kuite gave a recital at Grace Episcopal Church Sunday afternoon, Feb. 20. Her program consisted of the following numbers: "Psalm 18," Marcello; Voluntary No. 1, Travers; Largo, Handel; Fanfare Fugue in C major, Bach; Adagio, First Sonata, Mendelssohn; Sketch in D flat major, Schumann; Arabesque, Vierne; Scherzo, Snow; Fantasia on the Hymn-tune "St. Clement," McKinley; Toccata ("Deo Gratias"), R. K. G.O.

**Claude Means, F. A. G. O., L. T. C. L., Greenwich, Conn.**—In a recital at Christ Church March 6 Mr. Means played: Fantasia and Fugue in G minor, Bach; Chorale Preludes, "O Man, Thy Grievous Sin Bemoan" and "O God, Have Mercy," Bach; Sonata in G major, Elgar; "Cibavit Eos," Titcomb; Intermezzo, Callaerts; "The King of Love," Thiman; Chorale in A minor, Franck.

**Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio**—For his recital after evensong Feb. 6 at Trinity Cathedral Mr. Kraft selected these compositions: Allegro from Organ Symphony, Maqualre; "Chant de May," Jongen; Melodie, Tschalkowsky; Kraft; "Copper Country Sketches," Powell Weaver; "Angelus," Massenet; Intermezzo, Dethier; "Sunshine Toccata," Swinnen.

**Thomas H. Webster, Jr., Memphis, Tenn.**—Mr. Webster was assisted by the Treadwell High School Chorus at a recital in the Idlewild Presbyterian Church Sunday afternoon, Feb. 6, when he played: Allegro, Second Concerto, Bach; Communion, Purvis; Overture to "Phedre," Massenet; Four "Casual Brevities," Leach; "Poem," Elmore; "The Squirrel," Weaver; Postlude on "Come, Thou Creator," Van Hulse.

**Homor Humphrey, Boston, Mass.**—In a recital at the Church of the Covenant Feb. 7 Mr. Humphrey presented the following program: Chorale Improvisation, "Wachet auf, ruft uns die Stimme," Karg-Elert; Communion on "Ave Verum," Titcomb; "Veni Creator," Jacob; Chorale Prelude, "Jesu Leiden, Pein und Tod," Vogler; "Passacaglia et Thema Fugatum," Bach; Fantasia on French Christmas Carols (MS., first time), Humphrey; Scherzo in G minor, Bossi; Meditation, Widor; Finale in B flat major, Franck.

**Jeanne Gentry Waits, Tulsa, Okla.**—Mrs. Waits gave a recital for the Musical Arts Society at the Oklahoma School for the Blind Feb. 7. Her program included: Passacaglia and Fugue in C minor, Bach; "Come, Sweet Death," Bach-Fox; "The Musical Clocks," Haydn; Fantasia and Fugue on "B-A-C-H," Liszt; Intermezzo from Sixth Symphony, Widor; "Benedictus," Reger; Finale, First Symphony, Vierne; "The Soul of the Lake," Karg-Elert; Variations on a Noel, Dupré.

**David G. Behrens, Bedford, Pa.**—Mr. Behrens, organist of St. John's Evangelical and Reformed Church, assisted by Mrs. Louis Geisel, alto; Miss Joan Johnson, soprano, and the church choir, presented a program in St. John's Church Dec. 5. The organ numbers were: Prelude for Advent, Tozer; "The Angelus," Massenet;

"The Shepherds," Salome; "Ave Maria," Schubert; "Le Prologue de Jesus," arranged by Clokey; Pastoral Symphony ("The Messiah"), Handel; "Ave Maris Stella," Bedell; Magnificat in G major, Guilmant.

**Norman C. Coombs, Philadelphia, Pa.**—Mr. Coombs, organist and choirmaster of St. Mark's Church, played the following organ works at St. Mark's in January: "Epiphany," Otto Olsson; "Psalm 19," Marcello; "Priore pour l'Enfant," d'Antalfy; "Adoramus Te," Palestrina; Westminster Suite, Purcell; Ceremonial Music, Purcell; "Heures Mystiques," Boellmann; "Lucis Creator Optime," Beaucamp; Chorale Paraphrase on "Salve Regina," Arthur C. Becker; "Deo Gratias," Capocci; "Messa della Domenica," Frescobaldi; "Modes Ecclesiastiques," Gigout; "Alma Redemptoris Mater," Dupré; Hymn to the Virgin, de Maleingreau; "Litanies pour l'Orgue," Muset.

**Harold C. O'Daniels, Binghamton, N. Y.**—Among Mr. O'Daniels' Thursday noon programs at Christ Church have been the following:

Feb. 3—"Praeludium," Voris; Ricercare, Palestrina; Intermezzo from "L'Arlesienne" Suite No. 2, Bizet; Andante Religioso, Sonata 4, Mendelssohn; "Redset" and "Fax Vobiscum," Edmundson.

Feb. 10—"Air Tendre," Lully; Air, Tartini; "Grand Jeu," du Mage; Andante Tranquillo, Sonata No. 3, Mendelssohn; Serenade, Schubert; Rhapsody in A minor, Saint-Saens.

**Raymond H. Herbek, Petersburg, Va.**—For a recital Feb. 7 at the West End Baptist Church, of which he is minister of music, Mr. Herbek chose this program: Prelude and Fugue in A minor, Bach; Two Sinfonias, Bach, arranged by E. Power Biggs; Chorale Preludes on Well-known Tunes ("My Faith Looks Up to Thee," "Rock of Ages, Cleft for Me" and "In the Cross of Christ I Glory"), Bingham; "I Am Black but Comely, O Ye Daughters of Jerusalem," Dupré; Cantabile, Franck; Toccata, Fifth Symphony, Widor.

**Francis Murphy, Jr., Philadelphia, Pa.**—The following numbers were played by Mr. Murphy in a recital on the afternoon of Feb. 2 at Christ Church: Prelude and Fugue in F minor, Dupré; Two Chorale Preludes on "The Lord's Prayer," Bach; Finale in B flat, Franck. The Philadelphia National Bank Chorus sang several selections.

**Walter Blodgett, Cleveland, Ohio**—In the musical program of the Cleveland Museum of Art for March the McMyer organ recitals on Sundays, March 6, 13, 20 and 27 at 5:15 p.m., played by Mr. Blodgett, curator of musical arts, will include the First Trio-Sonata in E flat by Bach and the Second Symphony by Vierne. Mr. Blodgett will play the curator's recital Wednesday, March 9, at 8:15 and his program will be: Fantasia in G major, Canzona in D minor and Chorale Preludes, "Rejoice, Christians!" and "To God on High Be Glory," Bach; Improvisation-Caprice, Jongen; Fantasia in F minor, Mozart; Second Sonata, Hindemith; Gigue, from Concerto in B flat, Arne; "The King's Majesty," Sowerby.

**Harold Mueller, F. A. G. O., Santa Rosa, Cal.**—Mr. Mueller gave a recital at the Church of the Incarnation Jan. 23. His program was as follows: Concerto in D minor, Vivaldi; Chorale Preludes, "In dulci Jubilo," "My Heart Is Filled with Longing" and "In Thee Is Gladness," Bach; Toccata in F major, Bach; Fantasia in A major, Franck; "Sportive Fauns," d'Antalfy; "In Memoriam," Harold Mueller; Fantasia, Peeters; Allegro Vivace, Sixth Symphony, Widor.

**Bronson Ragan, F. A. G. O., New York City**—In a recital at the Church of the Ascension on the evening of Jan. 24 Mr. Ragan played: Chorale Prelude, "Kyrie, Thou Spirit Divine," Bach; Chorale, "Jesus in Gethsemane," Bach; Symphony 6, in A minor (Moderato, Chorale and Finale), Widor; Pastorale, Recitative and Chorale, Op. 92, No. 3, Karg-Elert; Arioso, Sowerby; "Images," Symphony of the Mystic Lamb, de Maleingreau.

**C. Harold Einecke, Mus. D., Santa Ana, Cal.**—Dr. Einecke presented the following program at the First Presbyterian Church Sunday afternoon, Jan. 23: "Grand Jeu," Du Mage; Fountain Reverie, Fletcher; Chorale Prelude, "Auf meinen lieben Gott," and Fugue in A minor, Bach; "Ronde Française," Boellmann; Chorale in A minor, Franck; "Fireside Fancies," Clokey; Vespers and Communion (from "Feast of the Holy Virgin"), Dupré.

**Claude L. Murphree, F. A. G. O., Gainesville, Fla.**—Mr. Murphree of the University of Florida gave the following program Feb. 20 at the First Presbyterian Church of St. Petersburg for the local A.G.O. chapter: Allegro, Concerto in A minor, Bach; Chorale Preludes, "Lord God, Now Open Wide Thy Heaven" and "Jesus, Dearest Treasure," Bach; Trio-Sonata in D minor, Bach; Chorale in E major,

Franck; piano and organ, Fantasia in F sharp minor, Fedderer (Ramon Arango of Tampa at the piano); Berceuse, Dupré; Spiritual, Purvis; "Danse des Acolytes," Bedell; Reverie, Dickinson; "The Brook," Dethier.

**Eugene Devereaux, Mount Vernon, Iowa**—In a faculty recital of the Cornell College Conservatory of Music Feb. 20 Mr. Devereaux played these compositions: Three Sketches from a set of "Twenty-four Pieces in Free Style," Vierne; "Grande Piece Symphonique," Franck.

Feb. 6 Mr. Devereaux played: Prelude and Fugue in G minor, Buxtehude; Prelude, Clerambault; Toccata, Adagio and Fugue in C major, Bach; "Evocation a la Chapelle Sistine," Liszt; Prelude to "Rhosymedre," Vaughan Williams; Toccata on "Deo Gratias," Biggs.

**Andrew J. Baird, A. A. G. O., Poughkeepsie, N. Y.**—Mr. Baird gave the following program at the Reformed Church Sunday afternoon, Jan. 23, assisted by Gertrude Spross Hart, pianist and organist: Sonata in G minor (first movement), Merkel; piano and organ, Andante from Piano Concerto in G minor, Mendelssohn; "Sheep May Safely Graze," Bach; Scherzo, Walton; piano and organ, March from "Symphonie de Ariane," Guilmant; Church Scene from "Die Meistersinger," Wagner; piano and organ, Concerto in A minor (first movement), Schumann (Mr. Baird, piano; Mrs. Hart, organ); Chorale and "Minuet Gothique," from "Suite Gothique," Boellmann; "From the Swiss Mountains," Wentzell; piano and organ, Andante from "Symphony Pathétique," Tschalkowsky, and Scherzo Capriccioso, Guilmant; "Harmories du Soir," Frysinger; Finale, Lemmens.

**Walter A. Eichinger, A. A. G. O., Seattle, Wash.**—The concert artist series at the University of Washington presented Mr. Eichinger of the faculty in a recital at the University Temple Jan. 25. His program included: Fourth Concerto, for organ and orchestra, Handel; Toccata, Adagio and Fugue in C major, Bach; Chorale in E major, Franck; Prelude on "Iam Sol Recedit Igneus," Simonds; "The Nativity," Langlais; "Carillon-Sortie," Mulet.

Members of the orchestra were students of the school of music, with Stanley Chapple as conductor.

**Murray Vanderburgh, Halifax, N. S.**—Among short programs played by Mr. Vanderburgh, organist and choirmaster of St. Andrew's United Church, preceding the Sunday evening services have been the following:

Jan. 23—Prelude and Fugue in C minor, Bach; Eight Interludes, Thiman.

Jan. 30—"Benedictus" in E; "Paeon" (Plainsong Prelude No. 2) and "Soliloquy," Rowley.

**Joann Feazell, Bristol, Tenn.**—Miss Feazell gave a recital for the East Tennessee Chapter, A.G.O., at the First Presbyterian Church Jan. 11. Her program included: Chorales, "He Who Will Suffer God to Guide Him" and "All Are Mortal," Bach; Sonata in A minor, first movement, Borowski; Evensong, Johnston; Reverie, Fletcher; Berceuse, Poister; "Au Couvent," Borodin; Persian Suite, Stoughton.

**R. Kenneth Holt, Honolulu, Hawaii**—For his recital Feb. 8 at the Central Union Church Mr. Holt selected these numbers: Espresso, Sonata No. 2, Arne; Chorale Preludes, "Ach Gott und Herr" and "Ich ruf zu Dir," Bach; "Piece Heroique," Franck; Prelude on "Rhosymedre," Vaughan Williams; Grave-Adagio, Sonata No. 2, Mendelssohn; Andante Cantabile, Tschalkowsky; "Con Grazia," Sonata No. 6, George Whitfield Andrews; Serenade, Schubert; Finale (Allegro), Symphony No. 1, Vierne.

**Irving D. Bartley, F. A. G. O., Durham, N. H.**—Mr. Bartley gave a recital under the auspices of the Concord Music Club at the South Congregational Church of Concord, N. H., Jan. 30. He was assisted by William C. Marshall, violinist. Mr. Bartley played: Allegro and Cantabile, Second Symphony, Vierne; Rondo for the Flute Stop, Rinck-Dickinson; First Movement of Concerto in G, Bach; "Rhosymedre," Vaughan Williams; Allegro, First Symphony, Maqualre; "Burgundian Hours" ("Sunrise," "Grape Gathering," "Song of the Shepherd" and "Returning from the Vineyards"), Jacob; "La Nativité," Langlais; "Marche Solennelle," Mailly.

**Robert L. Bedell, Ph.D., Mus. D., New York City**—Among Dr. Bedell's programs to be broadcast on Mondays at 10:30 a.m. in March from the Brooklyn Museum are the following:

March 7—"Marche de Fete," Busser; "Priore," Libert; Toccata in A flat, de la Tombelle; Invocation, Bedell; "Danse des Acolytes," Bedell; Grand Chorus in D, West.

March 14—Bourree in D, Sabin; Larghetto in A flat, Jongen; Toccata, Diggle; Cantilene, Bedell; "Gavotte Moderne," Bedell; Toccata in D, Reger.





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A capacity audience filled the Catholic Church of St. John the Evangelist, Los Angeles, Cal., for the second annual concert of sacred music Sunday evening, Feb. 6. This year's concert was an evening of baroque music arranged and conducted by the music director of St. John's, Bruce Prince Joseph, and performed by the church's two choirs, with the addition of several soloists. The St. John Choristers, a choir of sixty men and boys, sang the a cappella "Vere Languores" of Lotti and the Purcell "Rejoice in the Lord Alway." The St. Regina Choir of twenty-five women sang the Vittoria "Miserere Mei, Quoniam" and the "Cantate Domino" of Hassler.

An outstanding feature was the Sonata in E for flute and clavier of Handel, with Matt Doran as soloist and Mr. Joseph at the organ. A Bach group consisted of arias from the B minor Mass and Magnificat. Soloists were Bernice Bussjaeger and Ann Trevillyan, sopranos, and Portia Hayes, violinist. The organ selections were the Prelude and Fugue in F minor of Handel and the Credo and "St. Anne" Fugue of Bach.

Following an address of welcome by Msgr. Martin McNicholas, the rector, the service of Benediction was held, with Msgr. Robert E. Brennan, archdiocesan music director, officiating. The benediction hymns were sung by both choirs antiphonally.

#### FELLOWSHIP IN FINE ARTS AT UNIVERSITY OF ILLINOIS

The University of Illinois announces the eighteenth annual consideration of candidates for the Kate Neal Kinley memorial fellowship. This fellowship was established in 1931 by the late President Emeritus David Kinley in memory of his

wife. The fellowship yields \$1,000 to be used by the recipient toward defraying the expenses of advanced study of the fine arts in America or abroad. It is open to graduates of the College of Fine and Applied Arts of the University of Illinois and to graduates of institutions of equal educational standing whose principal or major studies have been in one of the following: Music (all branches), art (all branches) or architecture (design or history). Applicants should not exceed 24 years of age June 1, 1949. In the case of very promising candidates, however, the committee reserves the right to deviate slightly from this provision.

The period of study is for one academic year on a program approved by the committee. The place of study may be at home or abroad, in an approved educational institution, or with an approved private master.

Applications should reach the committee not later than May 1. Requests for application blanks and instructions should be addressed to Dean Rexford Newcomb, Architecture Building, University of Illinois, Urbana, Ill.

THE RICHMOND, VA., CHORAL SOCIETY, composed of more than 100 singers, gave an inspiring performance of "Elijah" at Grace-Covenant Presbyterian Church Jan. 31, with Dr. James R. Sydnor directing. The performance drew an audience so large that the vestibule was packed. It was also transcribed and broadcast at a later hour. Dr. Sydnor, who directs this group, is sub-dean of the Virginia Chapter of the American Guild of Organists and is professor of sacred music at the Assembly Training School. The organ accompaniment was played by Mary Ann Mathewson-Gray, minister of music at Centenary Methodist Church. The president of the Richmond Choral Society is Alton Howell, dean of the Virginia Chapter, A.G.O.

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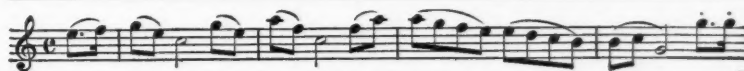
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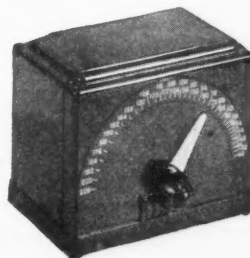
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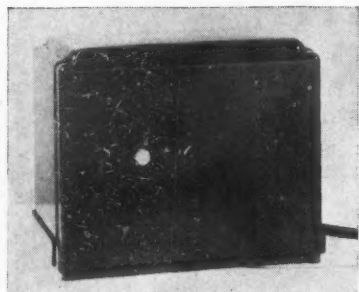
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## DR. ARTHUR C. BECKER NAMED TO CURRICULA COMMISSION

Dr. Arthur C. Becker, dean of the School of Music of DePaul University, Chicago, and organist of St. Vincent's Church, has been made a member of the commission on curricula of the National Association of Schools of Music for a three-year term. Dr. Becker will assist in a study of curricula and receive and investigate applications for association membership.

The DePaul School of Music has been under the direction of Dean Becker since 1922 and in 1931 became the first Catholic school of music to receive a membership in the National Association of Schools of Music.

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Walter Kieseewetter, teacher of voice, piano and organ and organist at the Episcopal Church of the Mediator, the Bronx, New York City, died Jan. 20 in the Hotel Ansonia, his residence, after a long illness. He was 66 years old.

Mr. Kieseewetter was born in New York and studied music there and in Paris. He had toured the country several times as an accompanist of vocal and instrumental artists. At one time he was assistant organist at Grace Episcopal Church, New York.

Surviving are the widow, Mrs. Eleanor Kieseewetter, and two daughters—Mrs. Marvin Griffith and Mrs. William Menafra.

**JOSEPH H. TAYLOR VICTIM  
OF HEART ATTACK IN CHICAGO**

Joseph H. Taylor, a well-known Chicago organist and director, died of a heart attack Jan. 26 in his home. He was 50 years old. Mr. Taylor was music director at the Lindblom High School, and director of the *a cappella* choir there, and was organist and choirmaster of Emmanuel Episcopal Church in La Grange. He was also organist at Medinah Temple. Mr. Taylor was active in Masonry, and was a member of the Shrine and Montjoie Commandery, Knights Templar.

The widow, Jean, and a daughter, Mrs. Mary Smith, survive.

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**EDA E. BARTHOLOMEW BRIDE  
OF COLONEL HARDAWAY**

News comes from Atlanta, Ga., of the recent marriage of Miss Eda E. Bartholomew to Colonel Frank Page Hardaway. Colonel and Mrs. Hardaway are making their home in Sarasota, Fla., their address being 460 Alta Vista Avenue.

The bride has been a prominent organist and organ teacher in Atlanta for some time. At the national convention of the A.G.O. in Washington in 1927 she was one of the recitalists. Colonel Hardaway is a retired army officer.

DR. WILLIAM LESTER is to give a series of Lenten evensong recitals at the First Congregational Church of Chicago. He will play every Sunday at 4:30 from March 6 to April 3, with vocal soloists assisting. April 24 he will give the Dole memorial program in honor of the donor of the organ at the First Church. On this occasion Mrs. Margaret Lester will be the

soloist. Dr. and Mrs. Lester will give a recital Sunday afternoon, Feb. 27, at St. Paul's Methodist Church in South Bend, Ind., under the auspices of the church choir.

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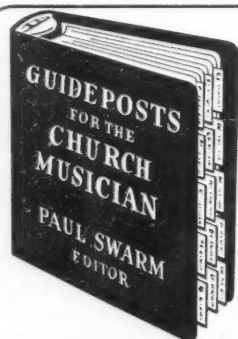
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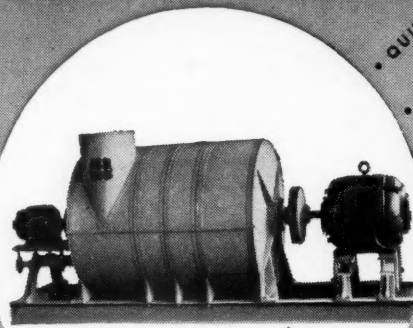
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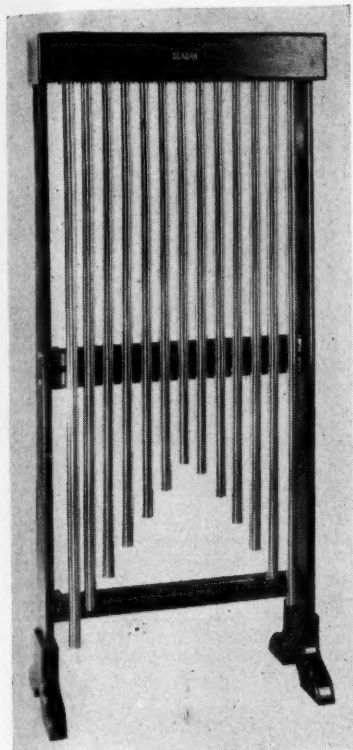
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ADDITION OF A NEW thirteen-note model to its line of cathedral chimes has been announced by J. C. Deagan, Inc., Chicago. The new model, known as the "Colonial," may be installed in, or added to, any type or size of pipe, reed or electronic organ. It is especially well suited to the smaller model organs. Since these organs do not require the full standard range, the thirteen-note scale (C to C chromatic) of the new model is suited to their needs.

The "Colonial" model may be wall mounted or equipped with an attractively designed walnut finish floor stand. It possesses the same basic features as Deagan's larger models—individual solenoid striking actions and automatic dampers, a five-point volume control switch, an oversize transformer and a separate keyboard which may be attached to any organ. The satin finish chimes are one and one-fourth inches in diameter.

ELIOT I. WIRLING of Lynn, Mass., directed the presentation of a group of sea "chanties," or songs, on the Sunday afternoon program of the Museum of Fine Arts of Boston Feb. 13. Mr. Wirling is organist of the Park Street Church of Peabody, Mass., and a member of the Peabody Museum Marine Associates of Salem, a group of men interested in various phases of maritime history, meeting monthly at the Peabody Museum, Salem, Mass. Under his direction the "chanties" are presented without accompaniment or harmonization, sung as nearly as possible in their original form. Harold Tibbetts acted as "chantyman." Mr. Tibbetts is tenor soloist at the First Universalist Church of Malden. The illustrated lecture preceding the concert was delivered by Dr. Walter Muir Whitehill, director and librarian of the Boston Athenaeum. Since its foundation in 1941 he has been editor of *The American Neptune*, a quarterly journal of maritime history.

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## Liturgical Drama of Twelfth Century Sung in Washington

By LYMAN McCRARY

"The Massacre of the Holy Innocents," a twelfth century liturgical drama arranged by Leonard Ellinwood, well-known musicologist of the Library of Congress, was presented at the Washington Cathedral Jan. 30 by the cathedral choir under the direction of Paul Callaway, organist and choirmaster. This Gregorian music (with dramatic action roughly sketched in the English text of the service leaflet) is derived from Coussemaker's "Drames Liturgiques du Moyen Age" and other sources. It was sung in English with beautiful clarity and diction, rhythmic vitality and ingratiating nuance of tempo and tonal quality. Dr. Ellinwood must be commended for achieving the altogether satisfactory wedding of English text to music, though translated from Latin antiphons, responsories, sequences and like sources.

Consisting of twenty-six sections, the melismatic unison chant alternates between the boys and men and reflects the supplications of the innocents, the wrath of Herod, the lamentations of the mothers and the prophetic utterances of the angels.

Without a text to follow this music is foreign to our modern ears; but with Gregorian music the text is primary and its beauties are revealed by the melodies, for the words and melodies are inseparable in their aesthetic unity. Nor must this music have organ or instrumental accompaniment to achieve its artistic completeness. The shifting moods of "The Massacre" are illustrated in the various sections. No. 8 is mystical, 9 is Dorian and warlike, 18 sombre, 24 chromatic in feeling. The liturgical drama ends with a Te Deum sung in unison with sub and super octaves and contrapuntal figures of modern sounding charm and vitality.

### GREAT ORGAN IN HAMBURG SUFFERS DAMAGE IN WAR

Dr. F. Brinkmann, organist and director of the choir at St. Michael's Cathedral Church, Hamburg, has sent an interesting account of the condition of the organs in Hamburg to the Organ Club of London. The great Walcker organ, whose 32-ft. front of pure tin pipes was removed during the first world war, was not destroyed. In 1943 the organ was first damaged, but in 1945 the greatest damage to church and organ took place. Although damaged, 75 per cent of the organ remained intact. In April and May, 1945, the metal pipes were taken out and stored in the base of the tower. After the war the chests and action were dismantled to combat both dirt and thieves. The cases of the two organs in St. Michael's stand today empty. Repairs to roofing, glazing and fabric can be undertaken very slowly. It is said to be unlikely that the great organ, once rated as the largest church organ in the world, will ever be rebuilt in its original form, but there are plans for a rebuilding.

The famous old organ in the Jakobi-kirche also was dismantled and stored, but the church was destroyed. Plans for

### MARIE BRIEL HUMPHRIES AT CHICAGO TEMPLE ORGAN



MARIE BRIEL HUMPHRIES is serving for the tenth consecutive year as organist of the Methodist Temple (First Methodist Church) in Chicago. In this position she succeeded the late Arthur Dunham. The console of the four-manual Skinner organ in the Temple has been moved and rebuilt by the L. D. Morris Organ Company. The recitals by Mrs. Humphries have been a feature in the downtown loop district in this skyscraper church, one of the landmarks of the city, with its tall tower across the street from the city hall and county building.

Examples of Mrs. Humphries' pro-

grams are the following in February: Feb. 9—"Doric Toccata, Bach; "As Jesus Stood beside the Cross," Scheidt; "In the Cathedral," Pierne-Dickinson; Bible Poems, "Abide with Us," "Lord Jesus Walking on the Sea," "The Last Supper" and "Hear, O Israel," Weinberger; "Benedictus," Weitz.

Feb. 16—"In Thee Is Joy," Bach; "O Lamb of God," Bach; Bell Prelude, Clokey; "The Fifers," d'Andrieu-Edmundson; "Finlandia," Sibelius.

Feb. 23—Concert Overture, Rogers; "Carillon," Sowerby; Minuet, Boccherini; "Fauns at Play," d'Antalfy; American Fantasia, Yon.

Edward N. West is collaborating with Dr. Geoffrey Gates, who is the author of this series.

### PINKHAM AND POISTER GIVE RECITALS FROM CAMBRIDGE

Daniel Pinkham and Arthur Poister are substituting for E. Power Biggs in his regular CBS Sunday morning recitals from the organ loft at Harvard's Germanic Museum (CBS, 9:15-9:45 a.m., E.S.T.) while Mr. Biggs makes his annual recital tour in January, February and March. Mr. Biggs has been heard in his regular Sunday morning recital twice during this period—Feb. 20 from Chicago and Feb. 27 from the Mormon Tabernacle in Salt Lake City. Mr. Pinkham plays at Cambridge Jan. 30, Feb. 6, March 6 and March 13. Mr. Poister is heard Feb. 13. Mr. Biggs returns to Cambridge March 20.

Daniel Pinkham, well known as a composer for the organ as well as instrumentalist, is on the faculty of the New England Conservatory of Music and is organist and choirmaster of the Second Church in Boston. His Sonata for organ and strings was played by Mr. Biggs and the Arthur Fiedler Sinfonietta in a broadcast in 1944. He has joined Mr. Biggs in several programs, playing the harpsichord.

Mr. Poister recently was appointed director of the organ department at Syracuse University. He was formerly professor of organ at Oberlin Conservatory.

A SERVICE OF UNITY sponsored by the Clerical Union of the Diocese of Pennsylvania (Episcopal) and the Laymen's Union for the Maintenance and Defense of Catholic Principles was held at St. Mark's Church, Philadelphia, on the afternoon of Jan. 23. The full choir of men and boys, forty-eight in number, sang the service. The organ prelude was as follows: Hymn, "Lucis Creator Optime," Henri Beaucamp; Chorale Paraphrase on "Salve Regina," Arthur Becker; "Deo Gratias," Capocci. Psalms 122, 133 and 134 were sung to Tone IV and Tone VIII. The Magnificat and Nunc Dimittis was by Ludovica Vladana, with fauxbourdon by Willan. The choir from the Greek Orthodox Church of St. George sang the Lord's Prayer in Greek. As the climax of the service the full choir sang "O Gladsome Light," by Arkhangelsky. Norman Caldwell Coombs is organist and choirmaster of St. Mark's. The Rev. William H. Dunphy, Ph.D., the rector, preached the sermon.

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W. WILLIAM WAGNER, who became organist and choirmaster of the Pine Street Presbyterian Church of Harrisburg, Pa., after the death of Frank A. McCarrell, has arranged a number of musical offerings since he took charge in the fall. His choirs gave a service Jan. 30 at which Bach's "Jesus, Thou My Wearied Spirit," Beethoven's "Song of Penitence" and the Brahms Rhapsody for alto and men's choir were features. Feb. 20 Faure's "Requiem" was sung.

At his organ recital Jan. 11 Mr. Wagner played works by French and German composers. Items by Franck, Karg-Elert, Reger and Dupré were included, the "Symphonie de l'Agneau Mystique," by Paul de Maleingreau, being the main presentation. March 8 a program of American compositions will be heard. The Sowerby Symphony in G will be the major offering.

SUNDAY AFTERNOON, Jan. 30, the choir of Grace Methodist Church, Harrisburg, Pa., gave a musical service and the cantata "Job," by Roberta Bitgood, was sung under the direction of Robert S. Clippinger, organist and choirmaster.

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## CAMIL VAN HULSE



ALEXANDER SCHREINER, organist of the Tabernacle in Salt Lake City, started Jan. 9 to play the radio premiere of a new Symphony for organ by Camil Van Hulse, Belgian-born composer. The first movement was followed by the remaining four movements in subsequent broadcasts over the C.B.S. network.

Another major work by Mr. Van Hulse, "Sur le Tombeau de Jean-Sebastien" (Witmark, New York), a contrapuntal fantasy for organ in ten parts, will be played by Mario Salvador of the Cathedral in St. Louis.

A Sonata for organ in four movements by Mr. Van Hulse, written for the fortieth anniversary of Edwin Arthur Kraft as organist of Trinity Cathedral in Cleveland, received its first performance by Mr. Kraft. Mr. Kraft was the first to perform Mr. Van Hulse's prize-winning Toccata at the festival of the American Guild of Organists in 1946.

"The Beatitudes" (published by H. T. FitzSimons, Chicago), a cantata for mixed choir, soli and organ, by Mr. Van Hulse, received its first European performance in Notre Dame Church, St. Niklaas, Belgium, before an audience of 1,200. This work is being rehearsed by several prominent choirs of this country.

#### HOOR OF BUXTEHUDE WORKS AT CHURCH IN ATLANTA, GA.

The chancel and antiphonal choirs of the Peachtree Christian Church in Atlanta, Ga., gave an hour of choral and organ music by Dietrich Buxtehude on the evening of Jan. 25. The feature of the program was the cantata "Rejoice, Beloved Christians." The solo cantata for soprano, "My Jesus, My Lasting Joy," was sung by Leila Mowry Greeley. Richard Thomasson, organist and director of music of the church, conducted the cantata and played these organ compositions: Prelude, Fugue and Chaconne, "We Pray Now to the Holy Spirit" and the Fugue in C major.

At the "evening bells service" Jan. 16 in the Peachtree Christian Church the theme was "The Music of J. S. Bach." Mr. Thomasson played "Sheep May Safely Graze," Arioso and "Anna Magdalena's March."

MRS. NANCY POORE TUFTS has been appointed organist and choir director of the Western Presbyterian Church in Washington, D. C., and took up her new duties Jan. 1. For ten years Mrs. Tufts has filled the post at the Georgetown Presbyterian Church. She holds the degrees of Mus.M. and M.S.M. Mrs. Tufts succeeds Mrs. Maybelle Imhoff, who has resigned.

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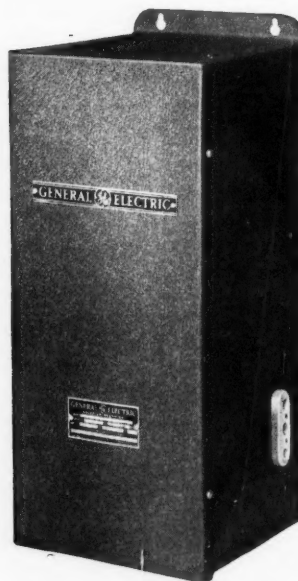
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